

# THE ART-UNION,

## MONTHLY JOURNAL OF THE FINE ARTS,

### THE ARTS DECORATIVE AND ORNAMENTAL,

6c.

No. 65.

LONDON: MAY 1, 1844.

PRICE 1s.

**ROYAL COMMISSION OF FINE ARTS.**—The Exhibition of Decorative Works is now open at No. 20, King-street, St. James's. Admission (from 9 o'clock till dusk) 1s. Catalogue 6d.

After the first fortnight (ending the 4th of May), and for a period hereafter to be fixed, the Exhibition will be open to the public gratis, except on Saturdays, on which days it will be open from 11 o'clock till dusk to visitors paying 1s.

C. L. EASTLAKE, Secretary.

**BRITISH INSTITUTION, PALL-MALL.**—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN daily from Ten in the Morning until Five in the Evening.

Admittance, 1s. Catalogue, 1s.

WILLIAM BARNARD, Keeper.

**THE FORTIETH ANNUAL EXHIBITION** of the SOCIETY OF PAINTERS IN WATER-COLOURS, at their GALLERY, PALL-MALL EAST, is now OPEN.—Open each day from Nine till dusk.

Admittance, One Shilling; Catalogue, Sixpence.

R. HILLS, Sec.

**THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.**—The Tenth Annual EXHIBITION is now OPEN at their Gallery, FIFTY-THREE, PALL-MALL, next the British Institution.

Admission, 1s.—Catalogue, 6d.

JAMES FAHEY, Secretary.

**ROYAL MANCHESTER INSTITUTION.**—The EXHIBITION of 1844 of MODERN PAINTINGS and other WORKS of ART, will take place in the Summer, and will be opened to the Public on Whit Monday, May 27. Artists in London and the neighbourhood are referred to Mr. Joseph Green, of Charles-street, Middlesex Hospital; and it is requested that all works intended for exhibition may arrive at the Institution not later than Thursday, May 16.

No carriage expenses will be paid by the Institution, except on works from those artists to whom the exhibition circular has previously been forwarded.

The following PRIZES are offered:—The Heywood Medal in Gold, for the best Historical Oil Painting; size not less 4 feet by 3 feet 10 inches.

The Heywood Medal in Silver, and £10 in money, for the best Ornamental Water-colour Drawing; size not less than 20 inches by 16 inches.

These prizes (for the present year) will be limited to the productions of artists residing within twelve miles of Manchester.—The Council do not consider themselves bound to award a prize unless a work be exhibited which shall appear to them deserving of it.

T. W. WINSTANLEY, Hon. Sec.

#### NOTICE TO ARTISTS.

**HANTS PICTURE GALLERY.**—In consequence of the "Royal Agricultural Society" holding their Meeting at Southampton in July next, the Proprietor intends opening the Exhibition during the months of JUNE, JULY, AUGUST, and SEPTEMBER, and, as many thousand persons will visit Southampton during that period, a good sale may reasonably be expected.

The carriage of Cases to and from London will be paid by the Proprietor, and ten per cent. charged as commission on the amount of Pictures sold.

The Proprietor pledges himself to take the utmost care of all Pictures exhibited in the Gallery, but cannot hold himself responsible for any damage that may occur to them by fire or otherwise.

Artists wishing to send Pictures are particularly requested to inform the Proprietor of the number, &c., as early as possible, in order that the necessary arrangements may be made prior to the opening of the Exhibition.

H. J. BUCHAN, Proprietor, Southampton.

\* \* The last day for receiving Pictures will be Saturday, May 11th; and all Cases must be sent by Smith and Co., Gerrard's Hall, Basing-lane, or the carriage will not be paid by the proprietor.

**THE CORONATION OF QUEEN VICTORIA**, a splendid new Painting, and other important Works, by JOHN MARTIN, Esq., R.S., are now on View at Mr. ATHERSTONE'S GALLERY, No. 7, HAYMARKET (next door to the Theatre). Open from Ten till Five.—Admission, One Shilling.

**THE FINE ARTS.**—An EXHIBITION of PAINTINGS in WAX, and several other Paintings in a new style, one of them representing the last struggle of the French at Waterloo, will take place THIS DAY, and be continued daily, from 10 o'clock to 6 p.m., at C. Barbe's Repository of Colours, Pencils, &c., 60, Regent's-quadrant. Admittance, one shilling. Notice on Wax-Painting and catalogue, sixpence.

**THE GERMAN ART-UNIONS—BERLIN, DUSSELDORF, and DRESDEN.**—The PRESENTATION ENGRAVINGS of the above Institutions are now on sale, price 21s. each, at the Gallery of German Art, 137, Regent-street.—Hering and Remington.

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**THE TWO MARYS at the SEPULCHRE.** A new lithograph by HANFSTAENGL, from the original picture by VEIT.

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"FRS. HEYWARD, M.D.

"To Mr. Ralph Wedgwood."



## THE ART-UNION.



LONDON, MAY 1, 1844.

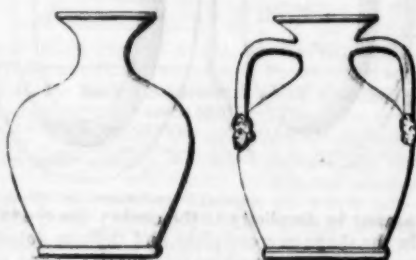
## THE POTTERIES.

FROM the earliest ages the plastic nature of clay has rendered it the most obvious material for the gratification of that desire to create form and impress the image of some conception on natural materials which is a distinguishing characteristic of our nature, and is most obvious in the infancy of society and in the infancy of the individual man. When this indulgence of a mixed mimetic and creative faculty was applied to the manufacture of vessels capable of containing fluids is a point of chronology that can never be ascertained; we might as well attempt to make a diary of the reminiscences of our cradles, or chronicle the months and days when we drew figures on the sand, moulded indescribable animals in wax, or pressed clay into a thousand shapeless forms. The potter's wheel may be the first piece of mechanism employed by the grandsons of Noah on the earth yet moist from the waters of the flood, or it may have been invented by different and unconnected artists in various parts of the world, in ages long antecedent to the period when men learned to record the names of their benefactors, for we find proofs of its ancient existence on the earliest monuments of Egypt, in the most ancient records of the Hebrews, at the remotest extreme of classical antiquity, and among the mysterious nations that tenanted America long before Columbus astonished Europe by the revelation of a new world.

The potter's wheel is the most ancient and the most simple piece of machinery in the world; and yet there is none which so signally exhibits the power of mechanical contrivance in giving beauty and utility to shapeless masses of matter. A formless mass of clay is set upon the wheel before the thrower; as the wheel revolves it shoots up into a long thin column, and is then forced down into a globular lump; then the finger, or a simple profile of wood, gradually hollows and shapes it inside, while the hand gives it external form, and in less time than we have taken to describe the process a vase, a jar, a basin, or a cup is finished, and needs only to be endowed with such consistency as will enable them to retain the form which they have received. It is impossible for a Christian to look upon this process without remembering the frequent allusions to it as a type of creative power in the Old and the New Testament. Even those most familiar with the passage will excuse our quoting the beautiful use made of this image by the prophet Jeremiah:—"I went down to the potter's house, and, behold, he wrought a work on the wheels. And the vessel that he made of clay was marred in the hand of the potter; so he made it again another vessel, as seemed good to the potter to make it. Then the word of the Lord came to me, saying, O house of Israel, cannot I do with you as this potter? saith the Lord. Behold, as the clay is in the potter's hand, so are ye in mine hand, O house of Israel." Jer. xviii. 3-6. We must resist the temptation to quote the many allusions to this interesting process which occur in the classical poets, but simply state that it never can be viewed with indifference by a re-

flective mind, and that its suggestive power is not weakened by repetition.

As the wheel in this process of *throwing*, as it is technically called, seems irrevocably to fix a mould and form to which the vessel is predestined and predetermined, it may seem superfluous to inquire whether any natural archetypes presented themselves to the imagination of the first manufacturers of brittle ware, for in the whole range of artistic production we know of no instance in which the mechanism more obviously appears to *think* for the artificer. On contemplating, however, some of the earliest specimens of Egyptian and Etrurian vases, and comparing them with the vessels still used by the most primitive races of the East, we think that the artificers had some reference to the hard shells of some vegetable productions, such as gourds and the larger descriptions of nuts. There are forms which the wheel can produce which the ancient artists have universally avoided, but which have been sometimes brought forward by the capricious perversity of modern

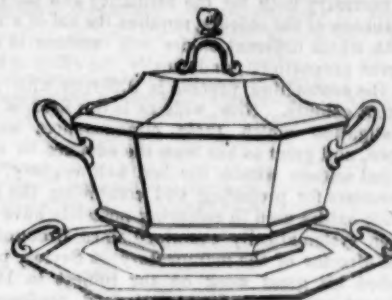


times. The Egyptian and Etrurian vases always give us pure curves in whatever line of sight they are viewed; and it may be generally stated that every section of them will give either a circle or an ellipse. In the swelling body of the vase there is a manifest purpose to hide the precise point at which the vessel attains its greatest diameter, and as this diameter contracts either upwards towards the neck, or downwards towards the stand, there is a still more obvious intention to prevent any sudden transition which would break or interrupt the curvilinear contour of the profile. Experienced workmen have informed us that such regularity of curve is, in truth, the form most easily attainable on the wheel, and that the jerks and interruptions to the line of sight which too many of our modern vases present, are produced with malice prepense and aforethought, as if men had resolved to bestow pains upon the creation of ugliness. Among the classical forms introduced by Wedgewood we were much struck with the exquisite grace of a soup-tureen, of which the original model was furnished by Flaxman. Its great merit consists in its being true in its proportions, consisting of those modifications of pure geometric configuration which lie within the limits of mathematical exactness; and there is no violent projection or sharp angle to break the continuity of the line



of beauty. The insertion of the handles is the only part of the design in which there is even an

approach to abrupt transition; and here the introduction of a large flower and leaf breaks the effect of the abruptness, and, in fact, so far hides the transition as to turn away attention to another subsidiary object, which, harmonizing with the entire, prevents the sight from resting on the details. Contrast with this a design composed of violent projections and sharp angles, such as the second tureen which we copy. To say



nothing of the absurdity of making a sarcophagus the model of a soup-tureen, there is no way in which the object can be viewed that is not painful and offensive.

It is scarcely necessary to say that our object in these papers is not to instruct manufacturers. They are obliged to cater for the public taste; and, whatever may be their objections to any pattern—whether of form or design, on which fashion has bestowed its fiat—they are compelled, and often with great reluctance, to obey its behests. Our business is not with the manufacturer, but with the public; if purchasers be once indoctrinated with correct principles of taste, producers will be compelled to study the elements of beauty by the stringent power of self-interest. But it would be impossible to state general principles usefully without exhibiting them in their several applications. Beauty in the abstract is as worthless as everything else in the abstract: what we want is, its realization in substantial existence. It is, however, obvious to every one who considers the vast variety of purposes to which the plastic arts are subservient, and the immense number of new uses to which the products of the potteries have been applied within the last few years, that it will be necessary for us to limit ourselves, at least on the present occasion, to a portion of the subject. We shall therefore confine ourselves to the potteries of Staffordshire, and even of them we are far from professing that we shall make anything like a complete examination.

Nature seems to have designed this district to be the seat of that manufacture which flourishes in it so extensively. It produces, at no great distance from the surface, the clays of which the coarser kinds of ware are made; the coals necessary for the furnaces in which the ware is annealed; and the best marl for constructing the *saggars* in which the ware is enclosed when subjected to the fire. No extraordinary ingenuity was required to develop those sources of employment and wealth; the art of pottery makes but limited demands on mechanical aid; and, sooth to say, its mechanism has been but little improved since the days of the Pharaohs. So early as the time of Pope Leo X., it was suggested that new forms might be *thrown*, by giving eccentric motion to the wheel; but he have never heard of a single experiment having been made to try this simple possibility. The lathe does not differ from that employed by the most common turners of wood, and we could hear of no effort made to extend its application to form by means of eccentric chucks. Although encaustic colouring is one of those branches of applied chemistry which has been least examined, we doubt whether its experimental domain has been much enlarged by the chemists of the potteries. As metallic oxides form the base of all vitrifiable colours, it would seem at the first view that the number of

experiments in this branch of chemistry would be very limited, but in practice it will be found that there are several circumstances to be taken into account besides the mere colour of the pigment. Volatile oxides will fly at a light heat; oxides that hold oxygen, too freely and readily part with it, and will vary their colour at every application of heat; the fusion of the oxides, which is necessary both for the brilliancy and the permanency of the colours, requires the aid of a flux with which different oxides will combine in different proportions; and, finally, the effect of heat in the enamelling process is different with different colours. Now, wide as is the field of investigation which these circumstances would open, and great as has been the advance in chemical science within the last half century, the processes for preparing and combining the metallic oxides used in colouring porcelain have not been systematically examined since Brougnart, the director of the manufactory at Sevres, published his great work on the subject in 1801. Almost every manufacturer, indeed, professes to have discovered, by some tentative process, one or more combinations which cannot be rivalled by his neighbours; but all history has shown us that this claim to some exclusive secret can only exist in a low state of general science.

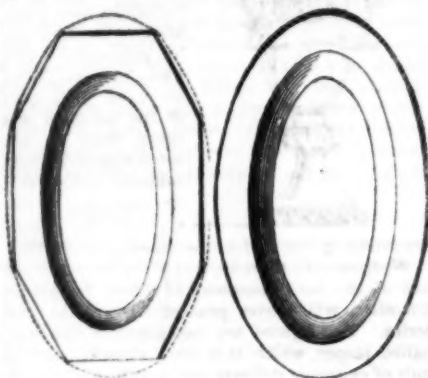
Having little occasion to exercise mechanical ingenuity, and apparently no temptation to pursue experimental chemistry, the inventive powers of those engaged in the manufacture of china and porcelain are almost exclusively confined to devising new patterns, in which term we include both shape and design. Of their success we shall speak presently; but we may here be permitted to lament that they have thus confined their attention, for they have an illustrious example before them of the success attending the direction of enlightened inquiry to every department of science connected with the fictile manufacture.

Every one has heard the name of Josiah Wedgwood, but it is only in the establishment which he created, and rather affectingly baptized Etruria, that his merits can be fully appreciated. His terra-cottas, his basaltes, his jaspers, and his biscuits not only stand in powerful contrast with the coarse wares and designs of his predecessors, but claim scarcely less superiority over the modern productions of Staffordshire. Before his time, the potteries produced only inferior fabrics, flimsy as to their materials, and void of taste in their forms and ornaments; the ware was for the most part a dirty white; the very best of the patterns were only wretched imitations of the grotesque porcelain of China. In our last number we noticed the notorious willow pattern, which has perpetuated its ugliness for three generations, and diffused itself more extensively than any design ever produced by the highest exertions of artistic genius and skill. But this was not the worst of the monstrosities that flourished before the days of Wedgwood; nay, more, it has been surpassed in badness by some modern designs, of which we here give one edifying example.



One is almost tempted to wish that such monsters could be realized, and that the artist who made or copied such a design should be their victim.

Wedgwood was the first who bestowed attention on producing pure geometric forms, even in articles of ordinary use; and few persons, until they have compared the effect of the mathematical curves with the corrupt deviations from these simple forms, could believe that there is so much room for the exercise of taste in the form of a common dish. But take the following specimens: the design of one is an ellipse, the curve

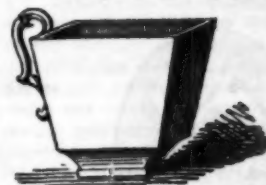


nearest in simplicity to the circle; the eye takes in the shape as a complete and definite totality, and there is no break or interruption at any part of the boundary line to lead off the sight to another object. But the other dish, which is a modern barbarism, offends at every angle; there is no singleness in the design, and no assignable reason for any one angle, though each of them has the staring, startling effect of a note of interrogation. It is possible that this coffin-dish may have been intended as a companion to the sarcophagus tureen; all that is wanting to complete the absurdity is the addition of a death's head and crossbones as a decorative design.



Variations for the sake of novelty are the bane of the arts of design in the potteries: so soon as a really good form is introduced, it seems as if perverted ingenuity was placed upon the stretch to spoil it as fast as possible. In some cases this variation has been made to evade the law of copyright,—a point, however, on which many persons engaged in the potteries are said not to be over punctilious. The loose morality that dictates piracy appears to exhibit bad taste in more branches of human knowledge than ethics; for we exhibit (above) a set of cups, having each a completeness and unity in their designs, and we place next them the corrupt deviations of those blockheads who imagined that to vary was to invent, and that to add was to improve. It will be seen that in these examples all the corruptionists have fallen into the same error, of breaking the curve and interrupting the line of sight by sharp projections and sudden angles. Fortunately some lively genius, possessing a forty anti-taste power in the invention of ugliness, carried the absurdity of angularity in cups to its height: he devised a cubical cup, of which we have been so fortunate as to procure a specimen,

and here it is in its unparalleled parallelograms.



For once the French proverb, that "every one who does a foolish thing finds some one more foolish than himself to admire it," was falsified. The sarcophagus tu-

reen and the coffin-dish had their patrons; but a cup modelled from a tea-chest was too bad, and the senseless novelty was hooted off the stage. Among the modern designs which have come before us, there is one which has particularly struck us for the union of simplicity and elegance in its form. The cup-stand and cover are



all in harmony with each other; and the only defect which the sharpest critic could point out is, that the curve of the handle bears too remote an analogy to the other curves of the figure: it should have had a more bold and free character at the starting point from its lower insertion; but the aberration is exceedingly slight, and might very easily be remedied.\*

It was from his examination of Sir William Hamilton's collection that Wedgwood was led to adopt that strict adherence to pure curve, for which the Greeks were so remarkable, and from which the Romans rarely deviated. An

able French writer declares that the curves of the conic section have been followed by the ancients with too much severity, but even his deviations do not go beyond the substitution of equal segments of circles for the elongated ellipse, as in what is called the canoe-shaped pattern of table-dishes. No one can see the great collection of vases in the British Museum, or turn over the plates of Sir William Hamilton's work, without perceiving that there is room for almost inexhaustible variety, without ever deviating from mathematical accuracy.

In almost all our modern designs there appears a dread of the unbroken curve as something too stiff or formal, and hence there is generally an irregular outline produced either by cutting away bits out of the edge, or by superadding eccentric projections. The notable expedient of mixing straight lines and curves is, however, the

\* This exceedingly graceful and beautiful cup is one of many articles, equally excellent, of which our artist made copies, in the establishment of Messrs. Copeland & Garrett—their factory at Stoke-upon-Trent, and their warehouse in Lincoln's Inn-fields: both of which were liberally opened to our minute inspection.



more common mode, and it has the merit of being the most tasteless and disagreeable. We have never seen any pattern which was not spoiled by cutting away sections from the curve; but in one instance we have seen eccentric projections introduced with good effect, but in this example the design was to exhibit the inter-sections or osculations of superimposed curves with the main pattern. Even in this, however, we doubt whether simple purity would not have been still more effective. We cannot better illustrate the evil effect of breaking up a surface into angles than by showing its evils where a continuous pattern is engraved on the discontinuous surface. The notable specimens of de-



formity which we give combine so many blunders together that it would require several columns to point out all their delinquencies; and, after all, the result would be, that their first effect would still retain its bad pre-eminence.

The vase is the primitive model of all vessels designed to contain fluids, and in all general discussions of the subject we find that it holds a dominant place as the standard of reference. Vases, however, open to us a wide subject which requires separate examination, and we only notice it now because the vase was the first product of the potter's art which obtained perfection, and, thanks to the excellence of the Egyptian, Etruscan, and Italian artists, who established a standard which the world has recognised, vases have suffered less from modern vagaries than any other article of fictile manufacture.

Handles seem to have been the source of great perplexity to the ancient artists. St. Prest is of opinion that the first idea of *ansae* was taken from the human form, and was an imitation of a woman with arms a-kimbo. Old Holyoke—we beg his pardon, Thomas de Sacra Quercia—is equally strong in his belief that the notion of handles was taken from the human form, but he avers that the archetype was the ear. This is not the place for making a display of multifarious learning; but, at some future opportunity, we may be tempted to offer strange circumstances to prove that both are right, and that the ancient idea of handle vacillated between elbow and ear. In the terra cotta, which we have here figured, the ear clearly has suggested the form. This figure is one of the antique models which Wedgwood has reproduced, and is one of the most tasteful figures of a jug with which we are acquainted. It has, however, one disadvantage: the stand is disproportioned to the superincumbent base, and excites the idea of instability and insecurity. But, as there is no pattern which hangs so gracefully as that which we have copied, it is probable that this form of vessel was destined to repose but rarely on its base. This is a point worth consideration, because we have before us a jug, or rather singly-ansated vase,



rather singly-ansated vase,

very meritorious in design and execution, but which has the painful effect of being top-heavy when closely examined. There can be no doubt that the first notion of this jug, or ansated vase, was taken from the terra-cottas; and, in every respect but feebleness of base, it is one of the best instances of judicious imitation and variation with which we are acquainted. We have, however, some suspicion that part of the variation was taken from an ansated vase of different material, and that we recognise in the style of the central ornamenting the well-known hand of Cellini.\*

Wedgwood's reproduction of the Portland was one of the best specimens of raised figures on porcelain which ever proceeded from the potteries. The figures are composed of the ware called jasper, which is a white porcelainous biscuit of exquisite delicacy and beauty, and has the property of receiving through its whole substance, from the admixture of metallic oxides, the same colours as these oxides communicate to glass or enamel in fusion. We here copy a jasper vase, taken from an antique model of exquisite form and design, and of singularly accurate execution. The groundwork is of a cerulean blue colour, and the white figures have somewhat of the effect that objects present when seen on a very clear day on the top of a mountain; the appearance which Sansure describes as "relief against the sky." Several imitations of the best ancient gems were formerly made in jasper at Etruria, but the manufacture has been discontinued either from want of public encouragement, or because no fragment of the great Wedgwood's mantle has fallen on his successors. But, even in wares much coarser than jasper, the healthy influence



manufacture has been discontinued either from want of public encouragement, or because no fragment of the great Wedgwood's mantle has fallen on his successors. But, even in wares much coarser than jasper, the healthy influence



\* This truly good article we found in the factory of Mr. Charles Meigh, of Shelton, where we noticed others of very considerable merit, both with regard to form, decoration, and execution.

of the antique models introduced by Wedgwood may be traced in the potteries. The jug last represented is of inferior ware, but the bas-relief design renders it more beautiful in its effects, and more gratifying to taste, than many of the most costly productions in the finest porcelain. The vine-wreath surrounding the top is so exquisite in design and execution that we have added a separate representation of it; we have nowhere seen a better example of what a running pattern for a border should be. In form, however, the jug is deficient: the lip is out of proportion to the rest of the design.

It must not be supposed that we are advocates of a servile copying of the antique style; we have seen several beautiful modifications of antique designs, and we may select, as an example, the accompanying ewer and basin, of which the original model was taken from the Etrurian remains,



with judicious alterations, none of which involved a departure from the principles of the primary design. The mosaic pattern on the borders of both vessels deserves to be noticed as an example of excellent effect being produced by simplicity of design.\* It affords a clear proof of the superiority of simple beauty to elaborate ugliness; and it is even valuable in a mercantile point of view, since it shows that excellence can often be attained cheaper than deformity. Among Wedgwood's reproductions we find a very beautiful specimen of the transition of vase into jug,

with the characteristics of both preserved in their essence, and yet so ingeniously modified that the point where they blend with each other is quite imperceptible. As we have said, in our article on calico-printing, "a good design becomes the parent of a style, and may embody itself in an endless variety of beautiful patterns, so we may here venture to affirm that the simplest vase, with the severest strictness of outline, may be the basis of a thousand modifications of its original beauty."



\* This ewer and basin, which, as will be supposed, forms part of a chamber set, we have selected from the manufactory of Messrs. Copeland and Garratt; and we rejoice to learn from several authorities among retail sellers that it is in high favour with the public, being one of the few really good things that have been thoroughly appreciated. It has sold largely, to the great encouragement and recompense of Mr. Battam, by whom the ancient style and character were so judiciously copied and applied. Mr. Battam is the "artist" at this establishment, and he is an artist in reality, rightly educated, with naturally sound taste and judgment, matured by experience.

The ornaments of porcelain may either be raised in bas-relief, or superadded as attached figures, or painted with the hand, or copied by mechanical means from engravings. The super-addition of flowers and figures in bisque, and, indeed, the whole subject of the bisque manufacture, which is far the most promising novelty in the trade, must form the subject of a separate article. For the present we shall confine our attention to the painted decorations. Though our limits warn us to be brief, we must protest against the bad taste of a pattern which seems at present to be the most fashionable, and which is called the "floating blue,"—"the running sore" would be a more appropriate designation.



lessly, and was in the course of being washed away by a sluttish servant. Although there is scarcely any necessity for dwelling further on the abomination of "the floating blue," we shall place in contrast with it a cup and saucer, recently produced by Messrs. Copeland and Garratt, which possess real merit in form, design, and pattern. These give us one of



the few examples of graceful interruptions to the external curve; but on examination it will be seen that the serpentine by which it is broken is strictly subordinate to the curve, everywhere suggesting the notion of continuity, and at no point throwing out a projection by which the eye can be stopped or delayed. The pattern is definite, and the flowers are grouped with an artistic skill which makes each form and colour harmonize with all the rest. It is, however, possible to produce a very rich effect by a single sprig. We give a specimen of a pattern where a

heath-plant has been used for the purpose. The outer edge of the saucer is a rich cobalt blue,



bounded by the golden wreath represented in the engraving, and from this wreath spring the flowered sprigs of heath in the position which they would assume when growing in their native loveliness on a mountain's side. We should gladly see this pattern, slightly modified, applied to some of the porcelain flower-vases, instead of the teaboard landscapes with which they are usually decorated.

It is so commonly pleaded in excuse by manufacturers, that they must consult the public taste, that we are glad to have an opportunity of showing, by example, some proof of the readiness with which real excellence is appreciated. We copy part of a pattern for plates, of very recent introduction (by Messrs. Copeland and Garratt), which has met such immediate approbation that services of it have been ordered by the Russian and Prussian Governments and by our own Board of Admiralty. The central cartouche may be occupied by a cipher, a crest, or a fanciful decoration; and the entire design exhibits a combination of richness with simplicity which merits very high commendation.



We think, however, that the heavier portions superadded to the inner circle of the border are excrescences which might be removed.

The application of engraving to the decoration of porcelain opens so wide a field that we must defer its examination to another opportunity, particularly as we have not yet ascertained the results of some experiments undertaken at our request. In fact, this article must rather be regarded as INTRODUCTORY: we have opened a subject full of interest, variety, and mercantile importance to the empire, but its very novelty impedes its perfect examination. We have to thank several manufacturers and artists for the kind aid they have afforded us; and we have to suggest to others, that whatever tends to the general improvement of the trade essentially serves every individual engaged in it.

[We have not only not yet done with the Potteries of Staffordshire, but we have to examine the productions of those of WORCESTER (Messrs. CHAMBERLAIN), of COLEBROOK-DALE (Messrs. ROSE), and DERRY (Messrs. BLOOR)—establishments which materially influence—as they ought to do—the public taste. Upon these, as well as several other factories in Staffordshire, we shall be called upon to comment ere long.]

## THE DECORATIVE WORKS

EXHIBITING IN KING-ST., ST. JAMES'S.

"THE Decorative Works sent in, pursuant to the notices issued by her Majesty's Commissioners on the Fine Arts," are now exhibiting in King-street, St. James's-street. The Exhibition was opened to the public on Monday, the 22nd of March—during the first fortnight on payment of one shilling, and afterwards FREE, except on Saturdays, when the shilling will be demanded. No doubt, a catalogue will be prepared at a small charge, or gratuitous; for the price of the present (6d.), consisting of ten pages, is far too much. We shall be anxious to ascertain if the room be well attended when there is admission gratis; hitherto it seems to have attracted but little attention, if we may judge from the paucity of visitors: during the two visits we have paid it (neither of which were, however, on the day of opening) there were not twenty persons in the Gallery at any one time. This forms a striking contrast to the crowd last year in Westminster Hall. And we greatly fear that the result has been DISAPPOINTMENT to the Commission and the public—while to the contributors it will be nothing less. Of the many hundreds of producers of such works as will be required towards the completion of an edifice like the new Houses of Parliament—plasterers, painters, carvers, statuary masons, glass-stainers, workers in metal, tile-makers, silk velvet and other fabric-manufacturers, carpet-weavers, and designers of decoration (a class as yet far too small)—not more than one hundred and three have submitted their designs and specimens to the Commission; to what end they have but little idea beyond the vague expressions used by the Commission—namely, that whereas certain works "will be required in the new Palace at Westminster, artists and others are invited to send designs for such works, with specimens suitable to the style of the building, for the purpose of assisting the Commissioners in the selection of persons to be employed."\* This invitation "is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom." Of the 103 exhibitors, the majority are resident in London or its immediate vicinity; thirty-seven out of that number are to be taken to represent the talent, the capital, and the enterprise of Decorative Art in the remainder of the Kingdom—too ludicrous an assertion not to carry its own refutation. The works in carving are placed first: they have reference chiefly to the doors of the Houses, or rather of "the House of Lords."

These CARVINGS we shall, therefore, first consider.

T. LEGG's specimen is correctly given, but cold and poor—a fault exaggerated by the contrast of the relieved features, which do not harmonize with the flatness of the architectural details: singularly contrasting with that of W. OLLETT, of Norwich, whose high relief, well worked, makes us fancy the necessity of machinery to open and close the door. JOHN STEELL, of Edinburgh, furnishes an architecturally heraldic idea, in part of which there is some good feeling, but betraying both ignorance of style and carelessness in the matter. W. FREEMAN, jun., of Norwich, gives one which does not show the powers of which he is possessed (exhibited in other specimens), nor his mastery over foliage and tracery: it is simply a basso relievo, and our artists have had no education yet in Gothic sculpture. Among the best specimens is one by S. A. NASH, which is described as copied (apparently faithfully) from an effigy of Henry III. in Westminster Abbey; the notice attached reminds us that it is the only design in which the necessary arrangements for hingeing, locking, and opening, as folding doors with a square head, appear to have been at all properly studied. With a trace of Continental design, and a slight want of care in the completion of the work, this seems to challenge particular attention, and its sobriety contrasts strongly with the rather *outré* detail and spiked points of the work, by JOHN THOMAS, whose statue seems borrowed from some Italian master; the carving, however, is very clear and effective. J. WOLSTENHOLME, of York, with an idea for a door opening more than five feet wide in

\* We presume that Mr. Barry, although not from his own hand—will supply the requisite designs, and that these works are submitted chiefly to show an acquaintance with drawing and a knowledge of the style in which his designs should be carried out on a large scale.



a single leaf, sends selections from York and Beverley; the execution good, but poor in effect, for, although in high relief, the detail is not spirited. Another specimen of mixed detail is P. W. BROWNE's, applicable to a very singular design, capable of effect. The beautifully-executed figures and panel exhibited by WM. THOMAS are almost sufficient to counterbalance the frigidity of the tracery; the subjects are treated with a sense of art, too nearly approaching the classic for introduction into a Gothic style; the design on the principle of the celebrated Italian doors, would be very effective. H. RINGHAM, of Ipswich, merits great praise; he has given some consideration to the construction of his work, which does not appear in that of J. RATTER, of Cambridge, who exhibits details ill conceived, although an elaborately-executed design. WM. ALLAN, of Edinburgh, sends a work better fitted for some small place than for a palace of the magnitude of that at Westminster. COLLING and VINCENT's work is bold and good, yet only just within the style prescribed—a fault strongly to be urged against R. B. BOYLE, of Dublin, whose notions are nevertheless excellent, and have an air of novelty. The carving by SAMUEL NIXON is of beautiful execution, and takes a very high place in the collection. It is also a pure and correct design—fine in all its parts, the sculptured group being an admirable performance;—giving indubitable evidence of that which so many others lack—the mind and hand of an ARTIST. It contrasts with that of W. STELL, Edinburgh, which is little more than a coat of arms, the foliage not being in the right style. An additional specimen by the Norwich FREEMAN, not in the catalogue, shows how well he can work, yet it is late in period of style. The door and specimen by T. DREW, of Rochester, is certainly the greatest oddity in this class, but well worked and carefully studied. E. A. WYNNE's work is good, except (the fault of almost all the specimens) its want of boldness in the mouldings; and it betrays the want of marking by the gouge, so essential to the character of every variety of this style. The specimens by S. PRATT, jun., are, we suppose, examples of machinery-work; at least the marking of a tool, and the unfinished appearance of the geometric tracery, give the notion of work left as delivered from the senseless machine.

We perceive that some sort of classification has been adopted, for the remaining subjects of this division have been separated from the previous group, and are placed together in a sort of exile—a fate to which we willingly leave such a jumble of statues of the Queen, the British Lion reposing, tracery, portraits of the Sovereigns of the House of Brunswick, Fame, the Church, the State, St. George combating the Dragon, the union of Britannia and Peace, portraits of the present and late Ministers, the Sword of State, Garter, Norman Rose, Shamrock, Thistle, British Shield with Laurel and Palm, Magna Charta with Coronet, Alfred the Great, Statesmen who have rendered the greatest services to their country, Wisdom and Virtue, Power and Moderation, King John signing Magna Charta, and his Royal Highness Prince Albert.\*

It is much to be regretted that, in the specimens of carving, the figures are so lamentably conceived and executed. With the exception of two—by Mr. SAMUEL NIXON and Mr. WILLIAM THOMAS—there is not a figure in which there is even an approach to good form; many are actually worse than the rude images which come from some of our distant colonies; things of which a New Zealander would be utterly ashamed.

We believe that one object the Commission had in view was to befriend talent wherever it exists amongst decorators; we fear that it has not been entirely successful in this respect. Many ingenious carvers exist, able to produce excellent works, who depend so entirely on the capitalists who employ

them that they dare not exhibit in their own names.

The next object of importance is the WORK ON GLASS. In this department many of our English artists have exhibited their skill; nearly every name by which reputation has been obtained is to be found in the catalogue; and a large proportion of the designs and specimens are worthy of approval. Whether glass pictures are altogether appropriate for the new Houses, is not the question we have to discuss. The capabilities of our British artists for producing them are here satisfactorily proved. It is pleasant to find their skill and judgment wisely directed to the right distribution of the necessary leadwork, so as to prevent the injurious effects too frequently produced by these essential supports. Such, however, is not the case with all the specimens exhibited; while some of them receive terrible prejudice, also, from thick mullions and massive framework—in not a few instances actually dividing the figure of a saint, a dame, or a knight. Upon this principle the following designs, in which figures are introduced, are not satisfactory: by J. SUMMERS, of Leeds, which is coldly correct; by J. HEDGE- LAND; or that by C. E. GWILT, who does not indicate whether his figures of the 'Eight Kings after the Conquest' are to be white statues or coloured effigies. The design by SPENCE and Co., Liverpool, is magnificent, but we should deem it scarcely practicable. D. HIGGINS and R. MORROW, respectively, have produced failures,—the last, however, has a redeeming quality in the architecture; BALLANTINE and ALLAN, of Edinburgh, send a clever drawing, which we fear to be impracticable; we fear, also, that the very good work by COBBETT and SON is not easy to be wrought out. The two WARRINGTONS (William and James) deserve the highest praise for their respective intentions as shown in their drawings. The sketch by H. PETHER seems the ingenious effort of an uneducated hand; strongly opposed by its neighbour, the design of EDWARD CORBOULD, a showy picture, but only a picture, with all the inconveniences of a demand upon the spectator's imagination. The design of EDWARD BAILLIE seems to have been produced by the same hand as that of Messrs. Cobbett, a resemblance that may be accidental. The Messrs. COBBETT's second contribution, being a picture, and a poor one, does not require other notice; nor, for a similar reason, does that of J. A. GIBBS. CHANGE and Co., of Birmingham, exhibit an idea which, had the drawing been more strongly coloured, would have been better; their accompanying specimen of glass, although not quite the thing in point of Gothic feeling, is yet satisfactory, and better in tone than most others. It is not likely to be effective in execution, strongly differing from the powerful subjects chosen by T. Wilmshurst, treated in an exceedingly grand style: in this division the last is from J. G. CRACE, who has treated an interior in a German manner. The specimens which accompany the drawings of these gentlemen are of merit corresponding with that of their designs. Those by the Messrs. WARRINGTON, by WILMHURST, and by G. HOADLY (from Corbould's picture), by HEDGE- LAND, WARD and NIXON, CLUTTERBUCK and GIBBS, are all very effective; others, which appear for the most part to be taken from old specimens, are to be noticed only for the general neatness and accuracy of their execution—a remark which powerfully applies to the varieties of ornamental pavements which crowd the room, where kaleidoscopic designs from the Alhambra, heraldic devices, Gothic foliage, and geometric forms are intermingled in a confusion of excellence of manufacture precluding any invidious distinction on our part.\* The drawings, particularly those of OWEN JONES (who appears haunted by the recollection of his Spanish work), present ideas which, in many instances, are exceedingly novel, and calculated to assist the imagination of the designer in many other branches.

We think, generally speaking, that the artists

who have executed the paintings on glass have fallen into one or other of two great mistakes—some produce pictures merely; while others seem to think it only necessary to produce imitations of old glass, and have carried out the principle so far that they have actually imitated the dirt with which time has incrustated ancient windows; others again, as Mr. Corbould, make mere pictures. With regard to the first class of painters, it is of course very convenient for men who are incapable of designing original figures to maintain that the only true mode of painting on glass is to imitate the works of ancient times: they forget that in those times the artists did their best, and, if the figures are imperfectly drawn, it is because the artists could not draw better. It is quite evident that in modern painted glass, instead of contenting themselves by merely imitating, artists should study drawing and design, and that the drawing and design in painted glass ought to be quite equal to the best of our time and school. There appears in this exhibition to be satisfactory proof that considerable mechanical skill exists—enough to justify the hope that we may (if proper means be taken) live to see, and that soon, an excellent national school of glass-painting. We have noticed the designs in indulgent language, because we are disposed to take all circumstances into consideration; but no one can doubt that they are nearly all unfit for our Palace, ingenious as some of the ideas may be, and there is very considerable merit so far as the general idea goes in many of them; but the designs for the windows must be equal to those for the pictures on the walls, and must be by artists of equal standing. If such artists are employed for the figure portions, and the architectural part of these important works be designed under the guidance of Mr. Barry, we may hope to see windows worthy of the Palace and the age in which we live. The system of employing tradesmen, and so-called ornamental designers for such works, must be entirely given up as a practice amongst us, if we wish to see Decorative Art flourish.

THE WORKS OF DECORATION FOR THE WALLS are varied in design, and some are clever in execution. The arabesques are too generally mixed in style, though the workmanship is often good. The grotesques of Raffaele, of his pupils, of the illuminated missals, of German modern Gothic, and a free translation of our English architectural foliage, prevail in every design in a mixture of two or more styles. Thus none have more the air of an original work than that by W. B. SIMPSON, in which a rather fanciful foliage is carried through the whole design, and forms divisions of the background admitting of harmonized masses of broken colour; this appears unfinished from the crudity of the strong contrasts in the medallions introduced. Mr. L. W. COLLMAN's specimens are all characterised by a dark tone, as though his eye were sensitive to that power of colour only; his designs are beautifully drawn, and certainly are cleverly painted, as also are those by Messrs. CRACE, though their work, 'a Memorial of the Foundation of the Order of the Garter,' appears to be from the hand, especially in the figure, of an artist educated in France; indeed, we have heard it asserted, that French designers and French artists have been brought over to prepare some of these designs. The specimens of alphabets and of heraldic paintings are too numerous to be particularized; but several of them are good.

Yet the specimens in fresco disappoint us. The art is evidently not at all understood by those who have exhibited, and we are anxious to make this observation, as we feel convinced that these frescoes may do harm: they are in a thin washy style, entirely different in every respect from really good fresco-painting, the execution of which never is washy. The specimens by the pupils of the School of Design have somewhat of the true quality; they are placed too high for examination, and suffer from the glaring productions beneath them. One of them successfully exemplifies the art of fresco-secco; the specimens are, however, too small, and the designs of too little importance, for such an exhibition.

The place of honour has been given to M. SANG. It is as desirable a specimen of his inefficiency as we could wish to expose to the ridicule of the public. The designs of some of the above-mentioned works are mixtures of two or three styles, but this contains, in regular succession, the British

\* Among the carved works are several which do not appear in the catalogue. Some of them possess very great merit: for example, Mr. ROGERS, of Bond-street and Great Newport-street, has sent a few beautifully-wrought brackets, a frame of large size and absolutely wonderful workmanship, and a copy from Gibbons, scarcely, if at all, inferior to the original. The name of W. STAMP, Newcastle-upon-Tyne, is affixed to some productions of rare and delicate beauty as contrasted with other carvings; a series of Shakspeare heads are exceedingly well carved, and other examples exhibit the artist as a man of genius as well as a skilful mechanic.

\* On the whole, the best specimens of workmanship are those of Mr. MINION, of Stoke; those of COR- LAND and GARRATT, of Stoke also, are perhaps of equal excellence—being very admirable both in design and execution. Those of A. Singer and Co., of Vauxhall, are capital in design, but the colours are dull or have failed. But to this subject—one of great and growing importance—we mean to devote some columns of our journal ere long.



lion under a Gothic pedestal, Greek arabesque, a pair of lovers, a Batty Langley's Gothic canopy, missal illumination ornament, an angel between two boys (Joy and Sorrow), tracery, Greek scrolls, fruit and flowers, blue skies, imitations of the designs for pavements, with a ribbon represented as in relief intertwining a staff without shadow; an angel and dragon, amidst a mass of Greek arabesque and Gothic ornament mixed with Nature, on which is richly fitted a view of an interior with a child guarded by an angel, three cherubim in tracery ending in snails, from which spring arabesques, with genii, regarding a sentimental young man; Greek arabesque surrounding a border of regular Gothic scrolls, like missal work rising from a purple cup, with natural flowers;—all these encompass a blue ground (a most discreditable piece of execution), on which the Royal Arms in a circle of roses, supported by a wretched lion and unicorn, mounted in a frame of German illustrated book Gothic.

The specimens of ironwork generally are creditable to the skill and care of the founder, and are good in point of design for their purpose, though we noticed no one of them that seemed fit for introduction in a building such as that in preparation to receive it. The manufacturers appear to have contented themselves with sending any patterns they had by them, and not to have troubled themselves to produce aught in honour of this special occasion: for example, Messrs. BRAMAN, of Piccadilly, have sent their design for the Duke of Marlborough's gates, and a cast pattern of large heraldic work; nor is the paucity of ideas surprising, for in this trade the absence of good design is the most marked.

The castings by Mr. MESSENGER, of Birmingham, are very beautiful. We believe that none of our founders were aware of this exhibition till lately, and we have reason to know that many manufacturers, had they received intimation in time, would have spared no expense to meet the views of the Commission, and would have exhibited specimens appropriately designed; but, as time has not permitted, they have sent such castings as they could get prepared, and in several specimens we see the perfection of workmanship. All that is wanted is GOOD DESIGN. We repeat here our observation as to glass-painting: let proper artists be employed to design for the castings, and such men as Mr. Messenger have proved that in workmanship the utmost perfection can be attained. We may—by his help, and that of other founders in Birmingham and Sheffield—defy the whole world.

Our remarks have been confined chiefly to the two or three leading articles contributed—carving, glass-painting, and frescoes—but there are other objects that demand especial notice. Not the least, is an exquisitely beautiful "mosaic column in the Byzantine style," by A. SINGER; some "specimens of mosaic pavement, composed of Derby stone and Staffordshire marble," by WILLIAM MILNER, are also of great merit; so is a "specimen of composition pavement," by PATERSON and SON; and a noble and beautiful example of "polished black marble" is submitted by PHINEAS FRANKLIN, from his "marble quarries near Galway."

Our "Reflections," as arising out of a review of the whole Exhibition, and a general consideration of the whole subject, we must hold over until next month. They are by no means, however, of the most cheering character.

#### THE GOVERNMENT & ART-UNIONS.

We give, with exceeding regret, this appalling "heading" to the few remarks which, in the present uncertain state of the case, we consider it our duty to offer upon this subject: not that we by any means infer that the position which the Lords of the Treasury have assumed in reference to it is to be taken as decidedly hostile; or that the opinion upon which they act is not liable to question and answer; or that wholesome institutions are necessarily ruined by it; or that the Arts of Great Britain are to be hereafter kept as decidedly apart from popular aid as they have been heretofore from Government patronage; or that the public will be no longer permitted to aid a high and honourable—but far from lucrative—profession in a manner that seems to the public the best, if indeed it be not the only, one; but against so terrible a fiat it is useless to contend. If Art-Unions be not

legal (as, in spite of the advice of the Attorney and Solicitor General, we still consider them), the effect of this Treasury minute will be just as baneful as if their illegality were on all hands admitted—for where will subscribers be found, even if committees are willing to act (as we believe and hope they will not be) in defiance of the warning?

We must consider the matter, then, as thus far settled. Art-Union Societies will be destroyed, "root and branch," unless Parliament legislates upon the subject, and sets the question of their legality or illegality at rest for ever.

But whether this will be done, or indeed can be done, is a point by no means easily determined. It is needless to aver that the missive of the Lords of the Treasury, acquainting George Godwin and Lewis Pocock, Esqrs., of London; Stuart Blacker, Esq., of Dublin; H. G. Bell, Esq., of Edinburgh; G. M. Mason, Esq., of Birmingham; and several other persons, that

"the further continuance of the same (i.e. chance distribution of prizes of works of Art) will render all parties engaged in it liable to prosecution,"

was not directed against those gentlemen or against the institutions over which they preside; but it was found impossible (and we have certain knowledge that the point was well considered, maturely weighed, and thoroughly canvassed, with a view to separate the corn from the chaff) to distinguish between the individuals and societies which aimed at no object save that of public benefit, having no interest to promote except those of their country and a most honourable profession—and schemes which, if not actually dishonest, were at all events workings mischievously—inventions for selfish purposes, in which, under the show of giving the public a guinea's worth for a guinea, interested parties were making large sums of money while encouraging the worst of all spirits—a spirit of gambling.

Unhappily, we say, it has been found impossible to separate the two; and the two have been crushed together. Whether Parliament, in its wisdom, shall devise a mode by which the good can be distinguished from the evil—burning the tares and gathering the wheat into the garner—is a matter about which very great uncertainty must hang, until the will of the Government on the matter shall have been known. Under any circumstances we know that a Bill would be very strenuously opposed; such opposition would be non-effective if Ministers gave it their support; it would pass, perhaps, if they did not actually set themselves against it. But to carry it through both Houses would be out of the question, unless it first received the implied sanction of the Government.

We should do far more mischief than good, under existing circumstances, if we gave expression to our "sorrow approaching anger" at the suddenness of the mandate for their suppression, after eight years of encouragement—when the lists of their subscribers, and consequently promoters, contained not only the names of our most gracious Queen and her royal consort, but of Lords Chancellors, Judges, Attorneys General, Ministers of State—in short, of hundreds whose sanction was, as it ought to have been, accepted as conclusive evidence of their "legality" in the absence of sufficient proof to the contrary, and when opinions of gentlemen learned in the law were at all events divided.

Mighty issues depend upon the result of this temporary—or final—stoppage of Art-Unions. It is something that at the present moment nearly fifty thousand pounds\* will be kept out of the hands of artists who have been, so to say, employed during the past year in earning, by hard and honourable labour, their just quota of it. It is something that many of them, deprived of this resource, will ex-

\* We can, of course, only guess at the several accounts; but our estimate is not far out. Suppose—

Sum in the hands of the Art-Union of London	£15,000
Society for Promoting Art in Scotland	6,000
Scottish Art-Union	1,000
Glasgow Art-Union	1,000
Other Art-Unions in Scotland	3,000
Royal Irish Art-Union	6,000
Other Art-Unions in Ireland (Cork and Belfast, as last year)	500
Birmingham Art-Union	3,000
Liverpool Art-Union	3,000
Manchester	2,000
Bristol, York, Newcastle, Plymouth, Bath, &c.	
&c., and (about ten cities and towns), say	7,500
Total	£48,000

change happy homes for the walls of a prison! Reader, this is no fancied picture! We know that such must be the result in many cases—cases in which gentlemen of large talent, elevated minds, and delicate sensibilities, have absolutely calculated on the receipts they have worked for, to pay bills of creditors who have, as well as they, waited for that which was all but a certainty. But individual cases of suffering are as mere nothings in comparison with the evils that will result to the Arts—which (let captious sceptics or disappointed cavillers say what they will) were beginning to feel the salutary influence of a system which, in the absence of a better, was one that deserved to be cherished by all to whom the Arts are dear.

The stoppage of Art-Unions will be to British Art "a heavy blow and great discouragement."

But let us not anticipate so terrible an evil. We shall wait at least for the next step. It must be taken ere long. The personal feeling of the Premier will be tantamount to a decision of the matter. No man, statesman or private gentleman, is more universally esteemed for his love of the Arts and his desire to foster all things that tend to elevate the character, refine the mind, and promote rational enjoyment. If he oppose a well-digested scheme—should such a one be submitted to him—for placing Art-Unions on a firm principle and a safe foundation, we shall at once conclude that he is preparing some plan by which the British Government will sustain and encourage British Art—remodelling old institutions, so as to render them more in accordance with the spirit of the age, and making it—as it is made in other states—the business of the nation to foster and advance that which will ever be the chiefest of national distinctions.

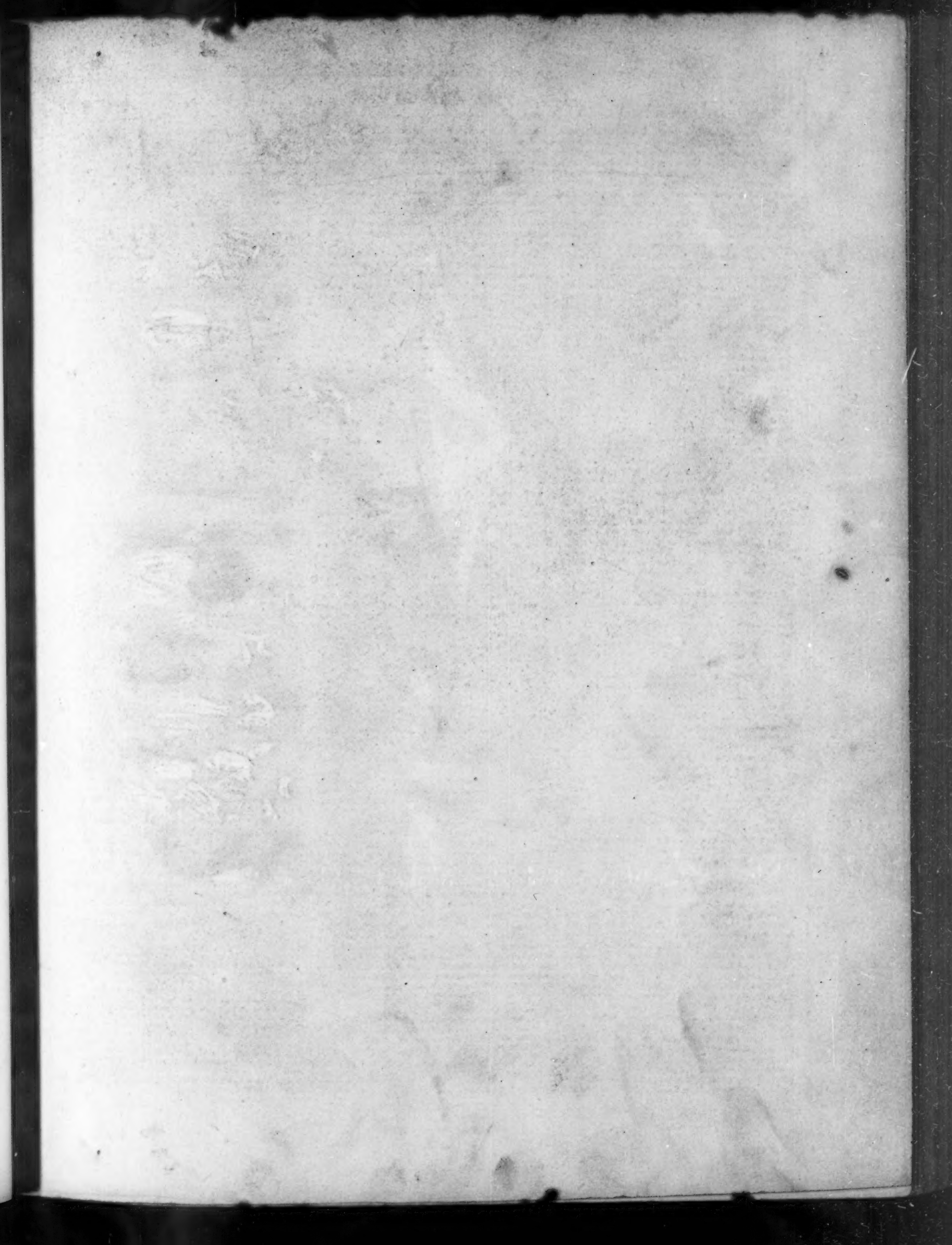
Meanwhile, what is to be done? Much must depend upon the manner in which the difficulty will be met by the Artists. Will it be met by them in such a manner as to produce effect upon the Government and upon Parliament? We greatly fear not! Up to the time at which we write—some ten days since the "solemn warning of the Treasury" was received, which has taken effect, "The Society of British Artists" have met; so also, we believe, have "The New Society of Painters in Water-Colours," and "The Artists' Institute" have had a meeting also—yet these "meetings" will go but a small way to bias the House of Commons. We say plainly and unhesitatingly—and the result will be assuredly such as to bear out our opinion—unless the acknowledged heads of the profession can be brought to stir in the matter, the difficulties in the way of establishing Art-Union Societies will be insurmountable.

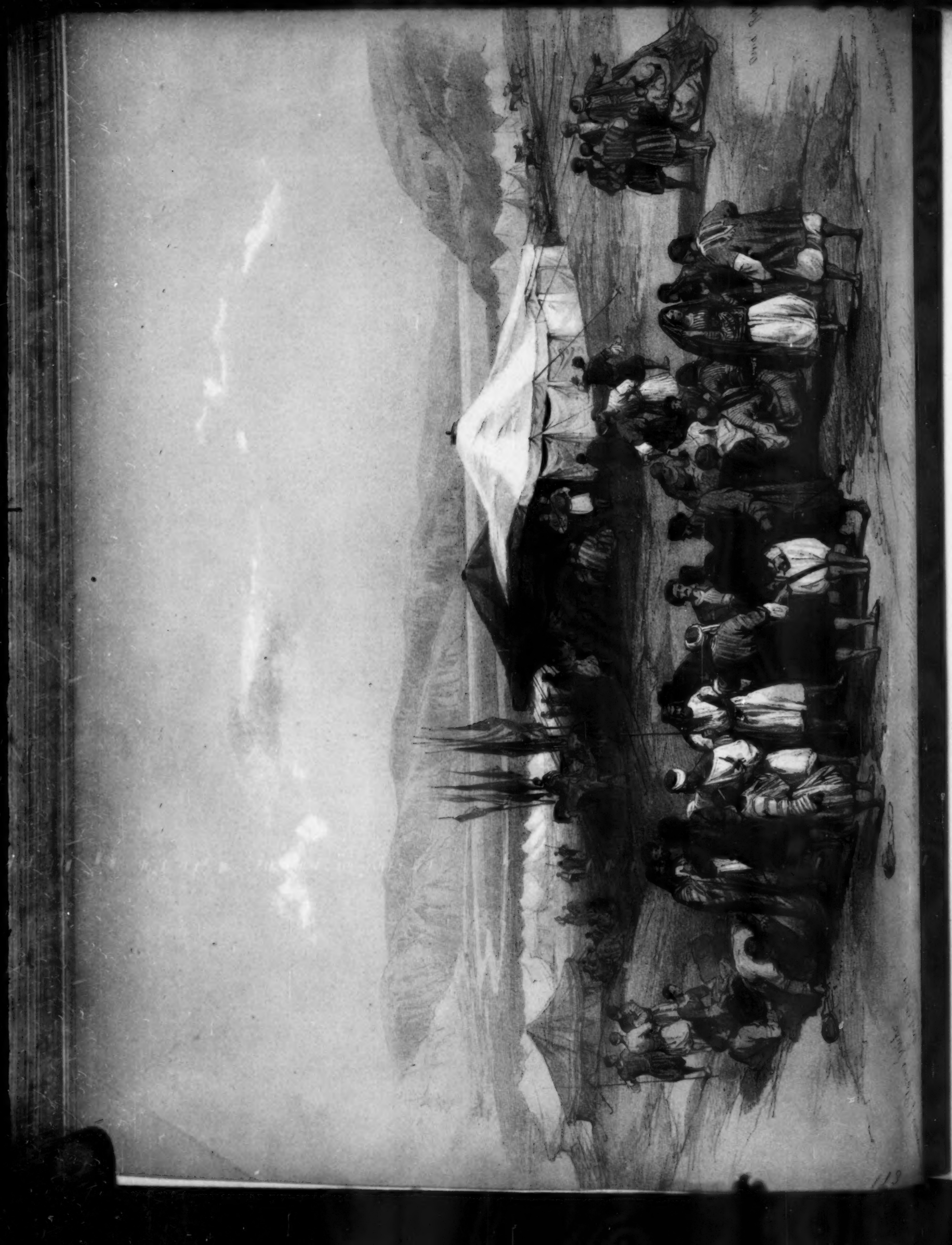
Let not persons who are interested in, and deeply anxious for, their preservation persuade themselves that what is very obvious to them—the utility of Art-Unions—is a matter quite so clear to others. There are two sides to every question; and there are surely two sides to this. For our own parts, we are fully sure that the benefits conferred by such societies greatly counterbalance the few evils to which they lead. But there are many—whose love for the Arts, and desire to serve artists, are quite as unquestionable as ours can be—who think that instead of promoting British Art they check, discourage, and injure it—who consider that in lieu of benefiting artists they operate injuriously as regards them. We must prepare for the conscientious opposition of such men; as well as for that of a very numerous and powerful class who—foolishly and groundlessly we think—imagine Art-Unions ruinous to them.

Having written so much, we shall await further proceedings: within a very short time, the House of Commons will be addressed on the subject.

[We perceive that circulars have been issued, signed by the Honorary Secretary of "The Artists' Institute," calling "a meeting of the profession" for Saturday, the 27th of April. Our journal will be at press; so that we shall be unable to sugar anything from the proceedings which may then take place. But—we mean no disrespect to this society, nor to the accomplished and estimable gentleman who is advertised to take the chair on that occasion, when we submit to them that, as a body unauthorized and unrecognized, they can have little influence upon the decision of the Government and Parliament. We apprehend, indeed, that their interference may be injurious, inasmuch as the meeting may be attended by none of the heads of the profession; and that, from their absence and silence, the authorities may augur their indifference to the issue, or even their hostility to Art-Unions, as inimical to the Arts—a feeling which we know many of them conscientiously hold, and have strongly expressed.]









## ROBERTS'S SKETCHES IN THE HOLY LAND\*.

WE are this month enabled to present to our readers one of those sketches which, collectively, must remain an imperishable monument of the surpassing skill, power, and diligence of an artist, and of enterprise on the part of a publisher such as is without parallel. In a notice we printed some time ago of this really stupendous undertaking, we described at length the difficulties encountered by the artist; and alluded to the almost incredible expense to be incurred before a single number of the work could be issued. Upon that occasion we had an opportunity of speaking of only two or three numbers. With these the public was beyond measure charmed; and succeeding parts have augmented the interest, value, and surpassing beauty, of the publication. It has improved essentially as it progressed.

We can scarcely regard Roberts's "Holy Land" otherwise than as a national work, since it enters at once into comparison with all the greatest enterprises of a like nature—those that have been "commissioned" by the governments of great and aspiring nations, simply because in these nations such undertakings have been considered beyond the powers of individuals. In England, however, such mighty enterprises are not unfrequently "wholly and solely" devised and executed by single parties, who enter upon them unappalled by the ruin that must follow failure; hoping and believing—and very generally finding—that success attends upon desert. It is impossible to overrate the merit of Mr. Moon in producing, *at his own entire risk*, this noble publication—a publication of which our country may be justly proud; for neither has private enterprise nor public fosterage produced in any other country of Europe a work in all respects so honourable to modern art—so important in its character, so valuable for the mode in which it has been executed; every way nearing to perfection.

Art can have no higher destiny than is here assigned to it—no associations more sublime than the prophecies—none more awfully impressive than the miracles—especially when it is thus made a record so faithful of the remnant testimonies of Israel, and almost the traces of the footsteps of the Saviour. We know that the prophesied fate of the devoted cities has been fulfilled—that on the site of the palaces of Tyre and Sidon the fisherman dries his net—that the miserable Bedouin scoffs at desert Edom, and that it is unknown, save to the traveller, even by name at Constantinople; all this and more we know, but no description can ever make us feel so profoundly the utter desolation of the land as this pictorial history.

Before the publication of this work nothing had been done worthy of the entire subject: we were compelled to be content with a few books of incorrect and ineffective drawings—those of Mayer and others. The "Egypt" of the French commission is an admirable work, but from the moment that we open it until we close the last of the unwieldy folios, we are not lifted for one instant beyond every-day science. We are stricken with wonder in considering the immortal foundations of the Egyptians—the greatness of Tyre, Carthage, and Athens has passed away, but those were even ancient in the time of Plato, having survived all changes under the Kings of Persia—the Ptolemies—the first successors of Augustus—the first Caliphs and the Caliphs of Cairo—the Mameluke Sultans, and the Ottoman Princes. The decay and succession are those of humankind; and we look down upon Egypt through the term of sixty generations without considering that a remote period for Egypt, because the monuments that were of that day still exist; yet, withal, are we not so moved by the records of the land of the Pharaohs as by those of the land of Canaan.

From Josephus—the "Biblical Researches"—

\* Syria and the Holy Land; the drawings by David Roberts, R.A.; lithographed by Louis Haghe; with letter press descriptions by the Rev. G. Croly, LL.D. Publishing in Paris by F. G. Moon, Threadneedle-street. [It is right to direct attention to the fact, that the example of this work issued with the ART-UNION, is one of the vignettes which head the letter-press pages; the full sized prints being 22 inches by 14 inches. Each part contains three vignettes and three full sized prints. As a specimen of lithographic printing, the work is entitled to high praise. It is produced in a manner commensurate with the importance of the subject.]

the narratives of Stevens and other recent travellers, we gather an infinity of interesting details; but these are yet wanting in that kind of emphasis which characterizes this kind of historical art. As we have before observed, no written description can convey a just conception of the character of a country differing so widely from every aspect of European scenery. In the work of M. Leon Delaborde we are presented in the plates with what we must consider a succession of details, inasmuch as the features selected are deficient of their proper effect because unaccompanied by the peculiar circumstances of their localities.

Of Roberts's admirable work more than twelve numbers are before us, the last vying with the first in beauty of execution: thus nearly eighty of these views have already appeared, each sustaining the interest created by the first drawing of the 'Church of the Holy Sepulchre.' The views of Petra commence in the fifth number, and on contemplating these remains as they are here presented to us, we feel with double force the mysterious fact of the place being sunk in utter oblivion during six hundred years. Barbarous conquerors sought to make the living rock (whereon were deeply engraven their names and deeds) the enduring herald of their renown; but even these legends are effaced. The Idumeans have gone beyond this—have surpassed in recording themselves, the efforts of all other nations. The glories of Babylon now mingle with the dust, but the habitations of Edom remain; the city still exists, but in spectral mockery of its ancient greatness—condemned as it were to eternal being in evidence of the truth of prophecy. Mr. Roberts, in his journal, says that, having seen Thebes, he did not expect to be much surprised on visiting Petra; but he confesses that the wonders of the place made a deep impression on him. The first view at Petra is of a magnificent relic called El Deir ("The Monastery") hewn out of the face of the rock, and standing a thousand feet "above the level of the city." From this spot, says the artist, the view is beautiful, and so surrounded is it by stupendous rocks, that he threw aside his pencil in despair of being able to do justice to the scene. In the 'Encampment of the Alloein in Wady Araba'—a view of the wilderness, supposed to be the Valley of Zin, is presented in all its lone and desolate solitude—"where the light reflected from the rocks is blinding; breathing is painful, and thirst rapidly becomes feverish and intolerable." The drawing representing El Khasné is one of the most interesting of the invaluable series. El Khasné is the most beautiful relic at Petra, and acknowledged to produce impressions as powerful as any surviving monument of Greece or Rome. The architecture is a mixture of Egyptian, Greek, and Roman; and although its details be not in pure taste, the elegance of the whole is beyond conception. El Khasné is the name given to it by the Arabs, and means "The Treasure"—being supposed by them to have been built by Pharaoh for the purpose of receiving his wealth. A view taken at 'The eastern end of the Valley' presents two masses of sculpture carved as usual in the face of the rock, the purpose of which cannot be determined; it is, however, reasonably suggested, from the site and want of internal space, that this elaborate carving has been executed for the gratification of the eye; and this is not improbable in a city where no magnificence was spared that wealth could purchase. 'The Theatre' is another of the most interesting relics of this extraordinary place—it fixes the attention of the traveller on his entering the city from the eastward. Little remains of this save that portion which was carved from the rock.

The theatre was capable of containing 3000 persons, and, to be in character with the rest of the city, must have been a structure of the most imposing magnificence. The scene is closed in by cliffs rising perpendicularly to a giddy eminence of many hundreds of feet, and carved everywhere within the reach of human hands. We cannot pass without especial notice the view of 'Mount Hor,' drawn by the artist from a position which he attained with difficulty under the impression of obtaining a perfect view of the mount with the tomb of Aaron. He was, however, disappointed; for on arriving at the wished-for point he found himself still encompassed by hills; yet "the prospect was magnificent, commanding El Ghor and the Wady Araba, while above towered the naked

majesty of Mount Hor, and around and beneath lay the rocks of Mount Seir bathed in the splendours of an eastern sunset." It will be remembered, that when the children of Israel were refused a passage through Edom, they came to Mount Hor, where Aaron was "gathered unto his people." Other views at Petra are 'The Acropolis,' 'The Ravine,' 'The Necropolis,' 'The Site of Petra,' &c. &c. In the last we see the character of the towering rocks which shut in the city, and also the area, with its various levels, on which it stood.

With the seventh part terminate the series illustrative of events spoken of in the Old Testament; and the eighth number opens with those allusive to the earliest state of Christianity. The first of these is a view of the 'Shrine of the Nativity,' showing the supposed spot where the Saviour was born, and also that where the magi knelt and worshipped. This is succeeded by an extensive view of Bethlehem, which lies about two hours' journey from Jerusalem. The view is closed in by the hills of Moab, at the foot of which we attain a glimpse of the Dead Sea. 'Bethany' is full of the deepest interest; the habitations, like all those in the East, are cubic, heavy, and have the appearance of ruins to an European eye. The site of the place is an amphitheatre, apparently surrounded by verdure. Bethany, it will be remembered, was the scene of one of the greatest miracles of the Saviour—the restoration of Lazarus to life. In the plate entitled 'Descent to the Valley of the Jordan' a beautiful and extensive view is afforded, comprehending the Dead Sea, the windings of the Jordan, with all the diversities of the vast plain, shut in by cliffs rising from 1000 to 2500 feet above the mean level. A large plate, entitled 'Jericho,' shows the nature of the country round the site of that place, for the ancient Jericho has entirely disappeared, no traces of it being left except portions of the foundations of the walls. The foreground of the drawing is occupied by an Arab encampment, and at the same distance are seen the buildings occupying the site of Jericho, beyond which is the brilliant sheen of the waters of the Dead Sea, and yet farther the mountains which enclose the valley of the Jordan. 'The Dead Sea' is a distant view from one of the hills of Engedi, immediately above the convent of St. Saba, and looking down on the 'Valley of Fire' through the Kidron winds. From whichever point we may see the lake, we find it uniformly closed in by rocky hills utterly destitute of vegetation. With respect to the Dead Sea the prospect is but partial, but admirably selected to show the nature of the district. The waters are described as scarcely ever ruffled by the wind; in short, no signs of life exist around this mysterious tomb of the cities of the plain. A plate, entitled 'Engedi,' shows the monastery of St. Saba stretching from the brink of the precipice, and rising like an extensive fortress amid a wilderness of the ruins of nature. The descent to the fountain Ain-Jidy (Engedi) is described by travellers who have seen the most fearful passages in the world as to surpass them all in difficulty. St. Jean d'Acre affords two subjects, and the Port of Tyre (now called Sur) supplies three. The vignette 'Sarepta' is a beautiful landscape, showing a plain bounded by distant hills, on which stands the city. Sidon supplies four views, the whole of which are selected with great judgment, and executed with infinite taste.

We have not space to indulge ourselves with a more lengthened notice of this invaluable work, which must stand for ever as the pictorial authority with regard to the Holy Land. To say that it surpasses everything that has preceded it is saying but little, and far from enough. It is most unlikely that the work will ever be surpassed—not alone in reference to the scenery and circumstances of which it treats; but, considered merely as a series of works, produced at immense cost by a rare union of talent in the several departments necessary to form a complete whole. No artist is so fitted for the task as David Roberts; no draughtsman in lithography is so competent to multiply the drawings as Louis Haghe; and no writer is at once so imbued with knowledge, so eloquent in style, and so powerfully impressive in language, as Dr. Croly. May we not add—and that as a mere act of justice—no other publisher in any country of Europe, would have dared so hazardous an experiment as the production of a work of such immense cost?



## CORRESPONDENCE.

## ART IN THE UNITED STATES.

New York, February, 1844.

SIR,—The artists in America always read with great interest the ART-UNION, but they are frequently at a loss to know why their own works and names are never referred to. They notice, in this valuable work, that particular attention is paid to the labours of artists in every kingdom of Europe, while America is left neglected, as if she did not exist. When it is remembered that the United States has a population of seventeen millions of people, speaking the same language, and reading the same works with their English brethren, it can hardly be supposed that she would not give birth to some artists of talents and ability; particularly as nearly all her prominent painters have visited, and many of them studied in, Italy. I cannot, however, think that the silence of the ART-UNION is from design; I presume it is because her editors have no one to look to in America from whence they can obtain correct information; and under this impression I take the liberty to call their attention to an institution in New York that deserves their notice.

The Institution I refer to is the National Academy of Design. This Academy was established about eighteen years since by the artists of New York. They received no aid from Government or from any other source, and have relied exclusively upon the receipts at their annual exhibitions for funds to carry on the objects of the Society. They have an antique school, life school, lectures on anatomy, perspective, and painting, and count on an average fifty students each year. The rules of the Academy, and the general principles of its government, are taken from the Royal Academy in London. Its exhibition opens about the last of April in each year, and remains open about six weeks. The receipts for these six weeks' exhibition have generally amounted to 5000 dollars per annum (or about £1000); and with this sum the Academy maintains its schools, library, lectures, &c. The number of paintings annually exhibited amounts to about 400; no copies are allowed; and pictures once exhibited cannot be exhibited a second time.

This is the outline of the Academy at New York, and its effect upon the Arts and upon public taste is very evident. Its exhibition-room is always crowded with the most respectable people; and a visit annually to these rooms has become an indispensable part of a New Yorker's life. The artists who originally founded it were Messrs. Morse, Inman, Durand, Dunlop, Ingham, Cummings, Morton, and Cole; and among the young artists who owe in a measure their improvement and reputation to the benefits of this Academy are Huntington, Grey, Mount, Edmonds, Casilar, Rossiter, Fink, &c. &c.

As regards the merit of the works annually exhibited, perhaps I may be thought partial to my own countrymen when I say they would not lose in comparison with most of the modern European exhibitions; making allowance, of course, for their limited number. The writer of this has visited within the last few years the exhibitions of modern pictures at the Royal Academy and at the Louvre, as well as those at Milan, at Florence, at Rome, and at Naples. He, therefore, feels that, in some measure, he is capable of judging.

The National Academy has exhibited on its walls the works of British artists whenever they are to be had in this country. The works of Leslie, Newton, Inskip, Sir Thomas Lawrence, Beechey, and other distinguished artists have, at different times, been exhibited by the Academy. On the whole, I think, if any of the English artists of eminence were to pay us a visit, they would be surprised to find so much merit so many thousand miles from the ancient seat of Arts.

Your sincere friend —

[We think it best to print this communication as we received it; it is scarcely necessary for us to add, that we shall publish with exceeding pleasure any useful intelligence that may be forwarded to us from our brethren on the other side of the Atlantic, of whose progress in Art we know far too little. We must plead guilty to very culpable ignorance concerning the Arts and Artists of America. Our neglect of the subject hitherto has arisen solely from our inability to deal with it in any shape. We believe the English artist, as well as the English reader, to be better acquainted with the professors of Art in every country of Europe than with those of the United States. Surely this is not as it ought to be. The evil we shall endeavour, in some degree, to remove.]

## THE IMPORTANCE OF LIGHT ON PAINTINGS IN OIL.

SIR,—There are many truths very trite which are not sufficiently pressed on our attention or brought into practice, and the subject of these remarks is one of them.

The vegetable oils, as nut, poppy, and linseed, with which pictures in oil are executed, have a constant tendency to sink in tone, lose their brilliancy, and grow yellow, if not exposed to the solar light.

Take any brilliant oil painting, and deprive it of light; and in two or three months the tints will lose their beauty: if a landscape, the blue of the sky will become

green, and the whites will become yellow; if historical, and containing figures with the purest flesh tints, in three months the carnations will be more like leather than flesh, the blues will change to green, and the whites will assume a sickly yellowish hue: this, of course, defeats the artist's intention, and destroys the purity and truth of his colouring. A short time since I accompanied a friend to a dealer to look at some pictures; a great part of the collection were turned to the wall. I said, "Why do you exclude them from the light?" "Oh," said the party, "I wish to keep them choice." 'Tis a choice way, indeed, to keep any pictures in oil; every week they are sinking in tone, in purity, and in truth; and this will partly account for the blackness and opacity of the shadows found in most of the old masters. In many noblemen's collections of pictures I have observed their *gems* covered with a silk curtain in order to preserve them; if paintings in oil they are greatly injured by such exclusion from light and oxygen; but if paintings in water-colours, then to cover them is better than too much exposure. Paintings in water colours often lose their beauty and brilliancy by exposure to a strong light, therefore the portfolio is safer for pictures in water-colours; while the saloon, the gallery, or dwelling house, is more suitable for oil paintings.

The cartoons at Hampton Court, which I believe are in water-colours, have lost their yellow tints by exposure to the light, while the blues and reds remain. I will give a striking proof of the importance of light on paintings in oil. In 1837 I presented to the Honourable the Trustees of the British Museum three paintings of ancient British monuments, commonly called Druidical, viz., 'The Cromlech,' at Plas-Newydd, in Anglesea, 'Stonehenge,' and the 'Tolmen,' at Constantine, Cornwall. In their courteous and kind acceptance, their excellent secretary, Rev. J. Forshall, M.A., says—"The trustees have instructed the keeper of the department of antiquities to endeavour to assign a commodious place for the exhibition of your paintings." But I am sorry to say they were not publicly exhibited till a year had elapsed: in consequence of their long confinement and exclusion from the light, at the end of a year I found the pictures had woefully changed, so much so, that I went to work in the print room of the Museum in 1838, and endeavoured to restore them, but not to mind, for the 'Tolmen,' or evening picture, has been obligingly sent, at my request, by the Honourable the Trustees to my studio, where it is undergoing a complete repainting. The other two are suspended on the north wall of the great zoological gallery, B.M. These are painful proofs of the correctness of my statements.

Your most obedient servant,  
R. D. TONGUE.

April 13.

## THE ANATOMY OF EXPRESSION.\*

SIR CHARLES BELL was one of those gifted persons who, while leaving behind them an abundance of reputation realized in the profession to which they were devoted, have afforded the most certain clue to the success they might have achieved in another. That Sir Charles, the writer of one of the best works on anatomy, the author of lectures on surgery which might do honour to the greatest, and the famed discoverer of the true system of the nerves, would have been foremost in the ranks of Art, had his labours been thereto directed, is the general opinion, not only of his friends, but of those who have been attracted to the perusal of his multifarious lucubrations. It is, consequently, gratifying to find that a work written by this distinguished individual with the express purpose of throwing upon the practice of Art the light of his scientific researches, has been brought forward in a new edition which obtained the last touches of its lamented author. We are not among those indeed who regard the "Anatomy of Expression" as calculated to do anything more than assist the painter in those investigations into the springs of nature which every well-informed artist must necessarily institute for himself. In this view, however, we consider Sir Charles one of the most valuable authors the painter can consult; because, bringing to his endeavours so strong an enthusiasm in favour of Art, and so large a capability therein on his own part, the confidence reposed in him is great, while the pleasure with which his dogmas are followed equals the energy with which he himself appears urged on in the pursuit of truth.

This work is well known, and its scope is extensive, while its parts are so connected that it is not within the compass of our reviews to do justice, by extract, to the contents of the volume. We shall endeavour, therefore, by the selection of certain portions which may interest our readers, to illustrate the method of the work, and indicate the range of subject which is developed in it. One

\* "The Anatomy and Philosophy of Expression as Connected with the Fine Arts. By Sir Charles Bell, K.H. Third edition. London, Murray, 1844."

thing cannot escape the most superficial reader of this production,—that the study of Art, in its highest signification, as an expositor of the connection between human mind and the human form, is most firmly based when the structure to be depicted has undergone the most careful analytical scrutiny. We believe that not only Sir David Wilkie, but several of our best living artists, with this feeling, became pupils of Sir Charles; and it is gratifying to perceive that at the present day, when very high objects are opened to the ambition of our painters, every opportunity of a practical study of this interesting field is eagerly seized.

The preface informs us that a second edition of this work appeared in 1824, but that the author "resisted every call for a new impression, until he should have had an opportunity of verifying in Italy the principles of criticism in Art by the study of the works of the great masters in painting and sculpture. With this view he visited the Continent in 1840, and on his return he recomposed the whole for a new edition, introducing occasional extracts from his journal, sometimes to improve the text, and sometimes to show from what authority he drew his conclusions."

These notes from the journal constitute a very attractive though not extensive portion of the volume. Speaking of the practice of Leonardo da Vinci we are told:—

"This great painter ascribed much importance to contrast in painting, bringing extremes together, *ch' il brutto sia vicina al bello, et il vecchio al giovane, et il debole al forte*; and such appears on many occasions to have been the principle which directed the old masters. The statue of Venus may stand alone, but not so the painting of the goddess by Titian,—there are two hideous old women introduced for contrast. We may take a further illustration from the finest picture in Italy,—'The Archangel Michael subduing Satan,' which is in the Convent of the Capuchins in Rome, painted by Guido. The beauty of the angel is perfect; the face is undisturbed by passion. It conveys to us with how little effort the superior nature subdues the monster who lies howling, and on which he puts his feet."

The following conveys a hint worth attention:—

"The position of the head will distinguish the dead from the living figure. There is so much difference between *fainting* and *death*—that is to say, it is so possible to mark the difference—that I confess I have been disappointed by the failure of some of the finest painters; for example, in the representation of the Madonna fainting at the foot of the cross, which is a very frequent subject, the colouring is commonly that of death."

"She is kneeling at the foot of our Saviour, her hands convulsively entwined. The dead body is beautifully drawn; the anatomy perfect, not exaggerated. But the mother is dead—gone to decay—not in faint, but in death. Such is the effect of the colouring."

The essay on the expression of passion, as illustrated by a comparison of the face in man and in animals, and of the muscles peculiar to man, and their effects in bestowing human expression, is, perhaps, the most abundant in proofs, if proofs were wanting, of the value of such inquiries to the earnest student of Art; and it is here also that the acute discrimination, varied research, and fondness of the author for strict methods of observation, become peculiarly perceptible. At the same time that his remarks point out the true road which must be followed by the student of expression, he indicates the danger of any other path, by showing convincingly the errors that have resulted, even under the powers of some of the first of artists. The different sections devoted to the various distinct expressions of the human face receive considerable illustration from the facts which have been thus brought before the mind of the reader. In the remarks on convulsions, the 'Ananias,' and the boy in the 'Transfiguration' of Raffaele, are criticised with knowledge the accuracy of which cannot be doubted, leading to the conviction, despite the beauty of those productions, that "it is strange, but true, that we are most affected by the more slight, if correct, portraiture of a natural condition." Having thus conducted us by precept and example, the learned author's book closes most appropriately with general observations on the studies of the ancient artists—involving praise of the learning of Michael Angelo—and with an admirable disquisition on the uses of anatomy to the painter. The latter remarks indeed are so put that we willingly transfer them, in the hope that they may convince those in whose way this valuable work may not chance to fall:—

"Powers of observation, cultivated by good taste, lead us to distinguish what is appropriate. The physician in studying symptoms, the actor in personifying suffering, the painter in representing it, or the statu-



ary in embodying it in marble, are observers of nature; but each sees her differently, and with a feeling influenced by his pursuit. The study of the Academy figure is undoubtedly essential, but, unless followed with some regard to science, it necessarily leads to error. In the first place, it can give no aid in reference to the countenance. Here the lessons of anatomy, associated with the descriptions of the great poets, and the study of the works of eminent painters and sculptors, afford the only resource. But, even for attaining a correct knowledge of the body and limbs, the Academy figure is far from being an infallible guide. The display of muscular action in the human figure is but momentary, and cannot be retained and fixed for the imitation of the artist. The effect produced by the action of the muscles, the swelling and receding of the fleshy parts, and that starting out of the sinews or tendons which accompany exertion or change of posture, cannot be observed with sufficient accuracy unless the artist is able to class the muscles engaged in the action; and he requires some other guide to enable him to recollect these varying forms than that which is afforded by a transitory view of them.

When a man clenches his fist in passion, the other arm does not lie in elegant relaxation; when the face is stern and vindictive, there is energy in the whole frame; when a man rises from his seat in impassioned gesture, a certain tension and straining pervades every limb and feature. This universal state of the body it is difficult to excite in those who are accustomed to sit to painters; they watch his eye, and when they see him intent they exert the muscles. The painter, therefore, cannot trust to the man throwing himself into a natural posture; he must direct him, and be himself able to catch, as it were intuitively, what is natural, and reject what is constrained."

On a future occasion we shall make some analytical remarks on certain portions of the work; in the meantime we conclude with our earnest recommendation of the "Anatomy of Expression" to all classes of readers.

#### ART IN CONTINENTAL STATES.

**FRANCE.—PARIS.**—*French Notices of English Art.*—We cannot help expressing surprise at the singular want of information exhibited on the part of those of our neighbours on the other side of the Channel who write notices of English Art. In canvassing our progress they speak of Hogarth, and they seem to know of no other engraver than Heath. They speak of one Wert as an English painter of some celebrity; we presume West is meant. Bunyan comes out as Bunyax, and so on in twenty other instances, which we could cite if it were necessary, wherein we have the utmost difficulty in recognising old friends. We are not alone in this: some of the most popular German artists are equally "disguised in ink"—Retzsch, for example, is called Betzsch—and these absurdities are not typographical errors, but arise from absolute ignorance of the names. In a valuable article before us the profound writer settles the pretensions of our school of Art, by determining at once that everything among us is imitation. Whence comes, we would ask, our landscape-painting and water-colour drawing? Whence our engraving and portrait painting? In speaking of the progress of the French school we should speak of Delaroche, Vernet, Scheffer, &c. &c.—men whose works we admire, and whose names we have seen written often enough to spell them correctly.

**Ancient Bust.**—At the house of M. Alphonse Denis, deputy for the Var, is to be seen a marble bust, recently discovered at Cherchell, in Algeria. It is more valuable in relation to the person whom it is supposed to represent than on account of its execution. It is the portrait of a man in the prime of life, and presents a striking resemblance to the profile on the coins of Ptolemy, the son of Juba II., King of Mauritania. Cherchell is the ancient Caesarea, the capital of this kingdom.

**Art in France during the Republic, the Consulate, and the Empire.**—A writer in "L'Artiste" thus briefly characterizes the spirit of these periods:—"Belief continued to diminish; and what remained of Christianity, already sapped by the principles of the times, was at length utterly lost. The wine was poured from the chalice, the veil of the temple was torn, and conscience was universally clouded in darkness. The French revolution was like Jacob seeking the spirit of the Almighty in the struggle. The incredulity of this period, which was extended to everything, retarded the development of Art; the coldness of doubt froze even the pencil of David. The empire came, and Art went downwards with the entire nation; it hinged only on one idea—one eternal field of battle

—one phase of glory. In the pictures of Gros the eyes of the dying soldiers are not directed towards Heaven, as were those of the early martyrs—they seek only the Emperor. Napoleon was everywhere—God nowhere—and this was the school of that period."

**Autographs.**—Fifteen or twenty years ago there were but a few collections of autographs in Paris, although this taste is of longer standing among ourselves. At a recent sale of autographs, we perceive that the handwriting of Nelson sold for 120 francs, that of Pope 106, and of Byron 80 francs—a result at which we may express some surprise, since the memory of the last is in France infinitely more popular than that of either of the former.

**Relics.**—The love of relics is no longer confined to our own voyaging countrymen, since of late years the tomb of Abelard and Heloise at Pèrè-la-Chaise has been so much injured by the memento-loving natives of France, that its restoration has been adjudged necessary; and for its future security it is determined to surround it with rails.

**Bust of Watt.**—A bust of James Watt has recently been presented to the Academy of Sciences by his son. The name of the sculptor is not given. We know not, therefore, whether this work be posthumous or executed during the life of Watt. Some of the Paris journals, in announcing the acquisition, would deprive Watt of his well-earned reputation, by ascribing his inventions to the French physician Papin. With the sensible part of the world James Watt has no need of a champion, nor is it for us to attempt to dispute the false position which our neighbours claim for M. Papin, by speaking of the men of science who have experimented upon steam, beginning with Archimedes. This reminds us of an inscription we have seen on the back of a pendule (time-piece), on which was a gilt figure of Demosthenes. The words were—"Demosthène—célèbre orateur Français."

**New Process of Painting.**—M. Demonssy, an artist of some celebrity, has discovered a new process of painting, which it is said is about to become a subject of investigation with the Academy of Fine Arts. Its merits are based upon easy and rapid execution, and bears analogy to the most approved methods of the ancients.

**The Fontaine Molière.**—Two medals have been struck, commemorative of the inauguration of the Molière monument, both of which, on the obverse, present a profile bust of the great dramatist, and on the reverse the testimonial which has been dedicated to his memory.

**Nice.**—*The Daguerreotype.*—According to the newspapers of Nice, photography has undergone many desiderated improvements, among which is that of decided colour. This addition to photography is said to be the invention of the Chevalier Iller, an artist of reputation resident at Nice. Hitherto colour has been communicated to the productions of the daguerreotype after execution, but now it is said, by the process of M. Iller, to be a part of the substantive process. M. Iller will, of course, breveter his invention. As soon as we may have an opportunity of inspecting the result of his experiments we shall lose no time in describing it.

**Antiquities.**—The journal *La Nation* announces the discovery of Roman antiquities, plaster coffins and bones in the Rues Petit Pont and Saint Jacques, while digging in order to form a sewer. We doubt not that the undersoil of Paris is yet rich in relics, for it has yet to be turned up for the drainage of the city. The site of London has been thoroughly sifted—in the first place from the depth to which we dig for cellarage, and in the next from its being so thoroughly underveined by sewers, and water and gas pipes. No part of Paris demands improvement of this kind more than the Quartiers des Ecoles and Beaux Arts. Many a time have we walked with difficulty up the Rue St. Jacques, on the narrow brink of the torrent which in wet weather rolls down the centre of the street.

**ITALY.—ROME.**—M. Paul Delaroche is in this city, commissioned with the execution of several important works for the King of France.

**SPAIN.**—The magnificent monastery of St. Jerome at Grenada has been despoiled amid the excesses committed during the wars that have of late disturbed the country; and the sword of Gonzalvo de Cordova has been sold for three francs!

**BELGIUM.—BRUSSELS.**—By command of the

King an equestrian statue of Godfrey of Bouillon is to be executed for one of the public squares of the city. The work is confided to the sculptor Simonis, of Brussels: it will be of colossal size, and is to be completed in three years, and to be inaugurated at the fête of September, 1847. The sculptor will receive for the work 90,500 francs, or £3620.

**GERMANY.—LEIPSIG.**—The Exhibition of this year presented features of the deepest interest, inasmuch as it contained contributions from nearly all the schools of Germany—as from Berlin, Düsseldorf, Frankfurt, Munich, &c.—and even from Belgium and Holland. Among the most important of the historical compositions were Schnorr's cartoons for the paintings in the hall of Barbarossa at Munich; Veit's 'Germania,' Hübner's 'Frederick III.' for Frankfurt, &c. &c. Among the other subjects we find 'Sir John Falstaff'—a character incomprehensible to our French neighbours, but perfectly understood and often painted by the Germans.

**BERLIN.**—*The Origin of Purism.*—At a recent assembly of the "Scientific Art-Union" in this city, a paper was read on the subject of the progress of taste in painting in Germany and Italy, in which, quoting the Director of the Academy at Perugia, it was said that "some young men from the north of Germany, who had been expelled the Academy of Vienna for disobedience to its regulations, came to Rome in the year 1809—abjured Protestantism—attired themselves fantastically in the costume of the middle ages, and held forth that painting had perished with Giotto, and that in order to revive it, recourse must be had to the old style. The Romans laughed at them, but they, nevertheless, found proselytes, even among learned men, who met for the purpose of discussing the new principle."

A new cathedral is about to be built in this city, the designs for which have been executed by the celebrated Prussian architect Stieler, under the immediate direction of the King. This edifice will undoubtedly be one of the most magnificent in Germany; it will be built in the style of the Italian basilica, and the most celebrated sculptors and painters of all countries will be invited to assist in its embellishment. The vaults will contain a place of sepulture for the reigning royal family of Prussia, and the sarcophagi of all the deceased members of the family which are now distributed will be removed thither.

**AIX-LA-CHAPELLE.**—The remains of Charlemagne have been discovered. It is known that in the year 1000 Otho III. caused the tomb of the Emperor to be opened, and that Frederick Barbarossa raised his bones after Pope Pascal III. had enrolled his name in the calendar of the saints. The mortal remains were placed by Barbarossa in a coffer, which was subsequently lost. In the course, however, of certain researches under the direction of M. d'Olers, Director of the Museum, the same coffer has been recovered.

**AUSTRIA.—VIENNA.**—*Wilkie's 'Reading of the Will.'*—The members of the Art-Union have, it is said, received as a presentation-plate for 1843 an engraving by Stöber, after 'The Reading of the Will,' by Dannhauser—a work, says our authority, that will not suffer by comparison with Wilkie's picture of the same subject, "which is now in Schleisheim." We have heard of Dannhauser, and know that he paints well; but we require better evidence than that of a loosely-worded paragraph to believe that his works are in any wise comparable to those of Wilkie. With respect to 'The Reading of the Will' being at Schleisheim, we suspect the writer to have been misinformed, since it is but lately that this picture, with others, was removed from its old and very bad position in the Gallery of Munich to a new gallery in that city.

**DENMARK.—COPENHAGEN.**—Our readers are already aware of the death of the admirable and excellent Thorwaldsen. A month or two ago we gave a brief biography of this truly great man as one of those of our series of living artists. The tomb has now closed upon him amid the homage of all the funeral pomp that a nation could offer to a revered memory. We have long been doubtful of his seeing completed the immense works undertaken by him. Among the statues last finished by him is a colossal statue of 'Hercules,' intended to ornament the façade of the Castle of Christianberg, as also for the same place the statues of 'Æsculapius,' 'Minerva,' and 'Nemesis.' These works are in bronze.



## THE WALHALLA.



We have already made some remarks upon, and given some account of, this noble edifice (at page 13 of our volume for 1843), but in so doing we neither exhausted the one nor completed the other; we therefore gladly embrace the opportunity afforded us by the accompanying woodcuts, of returning to the subject, at the same time referring our readers to our former article. In what regards architectural description, we are now better able to make ourselves understood, the illustrations coming greatly to our aid. "Illustrations," however, is not exactly the term we ourselves should choose for representations of the kind, since, in our opinion, that of *explanations* would be a far more suitable one for them; because, though they make little pretension to pictorial merit, they are nevertheless eminently serviceable in the other capacity. Thus the annexed view of the exterior of the Walhalla conveys at a glance sufficient general matter-of-fact information to enable us to shape out intelligibly and definedly what, if expressed only in words, however carefully it may be done, is necessarily, more or less, vague and indistinct; therefore, some degree of "illustration" there is, because some light, dim as it may be, is thrown upon what would else be total obscurity. Nevertheless, desirable as it is, it must be received just for what it is and no more; as a sort of graphic map, explaining the position of the structure, the arrangement of the terraces, and particulars as to the general locality; but not as even aiming at artist-like effect or even artist-like truth. It merely shapes out something for the imagination to work upon, we being left to "piece out its imperfections with our thoughts," and to figure to our mind's eye the perfections of such an edifice, rearing itself upon a colossal substructure, a half-natural and half-artificial Acropolis of Cyclopean masonry and terraces. It is quite impossible for any single representation of it, however admirably executed, to convey any adequate notion of a monument of architecture, requiring first to be viewed from different points and at different distances, and afterwards carefully examined in its parts and details. In order to be fully impressed with the magnitude and grandeur

of the *ensemble*, the spectator must station himself somewhere near the foot of the ascent, so as on looking upwards to catch a view of nearly the whole front of the "temple," with its marble columns and sculptured pediment crowning the terraces and mass of masonry below. Contemplated when beheld in such *attitude*—we employ what, though seemingly so affected a term, is the one best expressive of our meaning—the Walhalla presents an image of extraordinary architectural magnificence, combined with severe grandeur. The fine pyramidal outline of the whole mass, which is so striking in a geometrical elevation of the design, is nearly preserved when the building is seen from such a station in front of it; whereas, in so oblique a view as is that in the wood-cut, a rather disagreeable sprawling effect takes place. This is in a great measure owing to the first or lowermost flight of steps jutting out so far, and being made to look like a mere sloping plane. In our opinion this is a defect, and one that might have been avoided, at least greatly moderated, by enclosing those steps, not, as at present, with a mere parapet parallel to the inclination of the ascent, but between walls carried up horizontally. At their commencement below, such walls might have been made to form massive and rather lofty piers, that would have served as pedestals for colossal statues or groups. By this means, while far more importance would have been given to what deserves to be marked out to the eye as the first approach and entrance to the pile, the whole mass would have been better balanced, there would have been some corresponding equipoise below to the crowning architectural mass above, and at the same time greater variety and contrast of lines. Fortunately, should it ever be considered desirable to do so, nothing can be easier than to correct the fault—for such it appears to us to be—which we have pointed out.

As it was not done in our former article on the Walhalla, we will now here state some of the measurements of the exterior of the edifice and its substructure, because exact dimensions in figures will best convey an idea of actual magnitude. The width of the substructure or basement forming the

lower terrace is 286 feet; and its height, including that of the outer flight of steps, 67. The second terrace extends 210 feet in front, and rises 37 feet above the first one. To this succeeds a series of three smaller terraces, or rather colossal gradini, rising altogether 28 feet more; and leading up by a single central flight of smaller steps to a platform on which stands, at an elevation of 132 feet above the lowest level, the modern German Parthenon. It is true the building itself is externally not only modelled after, but nearly a facsimile of, the Athenian one, except that the sculpture within the two pediments is different. But, perhaps, it was far more judicious in this case to forego all aim at originality, and to give us the Parthenon itself as it actually is, or rather as it once was, than to produce what would have been a mere plagiarism, without the value attaching to a faithful copy, one not only truthful as to mere semblance—for that might have been produced by cast iron columns and walls of brick and compositum—but in its beauty of material and execution, and the prodigious solidity of its construction, the whole being of marble, and some of the blocks forming the architraves not less than 18 feet in length.

The remaining columns of the original structure on the Acropolis of Athens afford the general spectator but a very imperfect idea of what the Parthenon was ere it became one of the most magnificent and interesting of ruins. Consequently, by thus reproducing the noblest monument of Grecian Art in all its pristine majesty, Klenze must be allowed to have performed a worthy service for architecture. Had he even done no more than that, it would have been much; but he has at the same time done very much besides. As it was Michael Angelo's boast that he would suspend the Pantheon in the air over the vault of St. Peter's, so may it be the German's that he has reared the Parthenon aloft, enthroning it, as it were, upon a vast architectural mass, whose solidity contrasts most advantageously with the crowning superstructure and its colonnades, which are thus rendered more graceful by comparison. So far, then, the general idea of the whole—the conception and composition—may be said to belong entirely to Klenze;



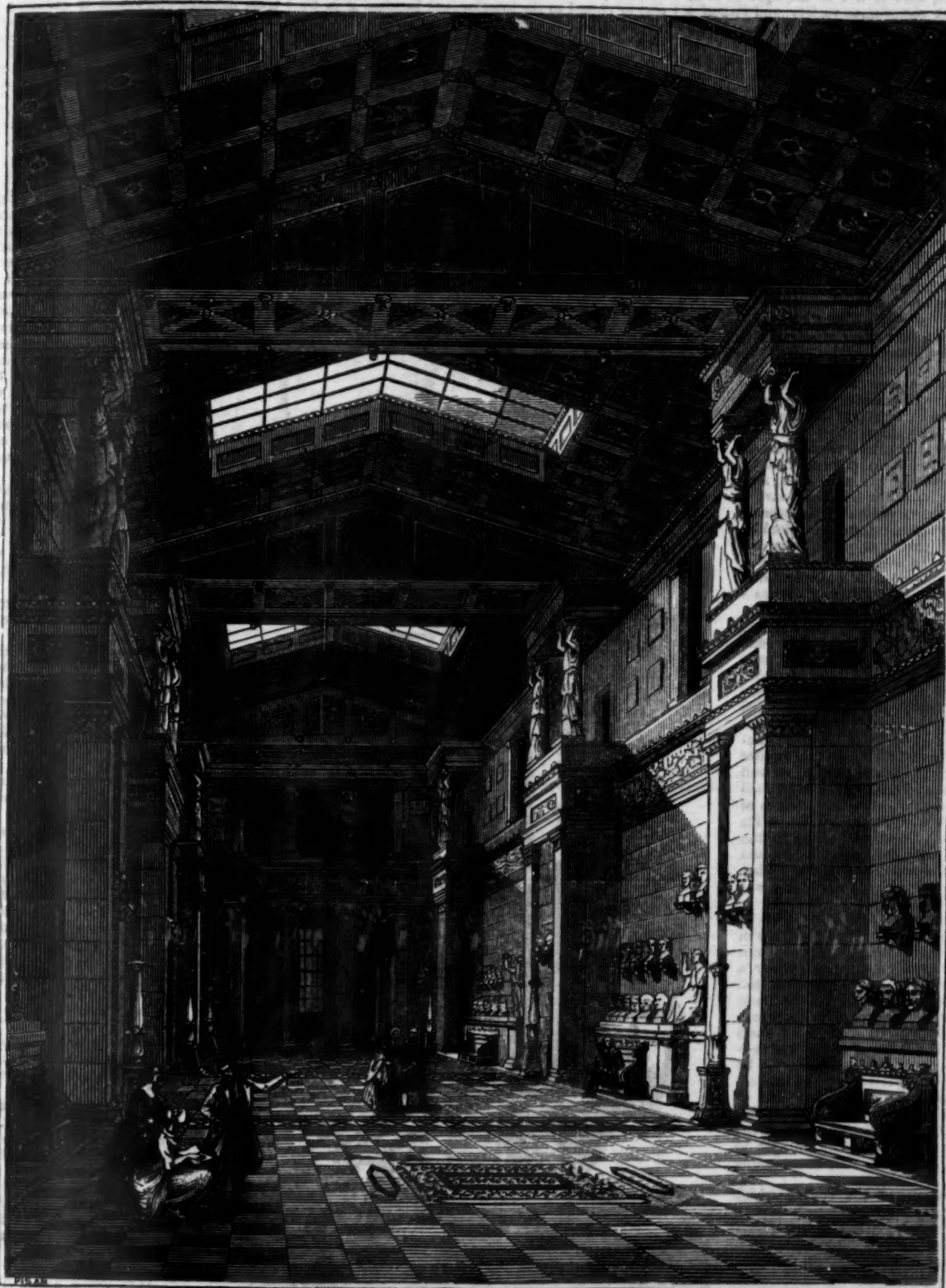
and although, as already pointed out, we are of opinion that there might still be improvements in one or two particulars, taken altogether, the Walhalla is an astonishing work.

Coming now to a nearer survey of the edifice itself, little is necessary on our part in the way of mere description, inasmuch as it would only be a repetition of that of the Parthenon. Like that, it is an octastyle peripteros, with a polystyle pronaos at the south end, or that of the principal front, where there is an inner range of six columns, whereby, as there are sixteen intercolumns on each

flank, the entire number of columns on the exterior are 52. The dimensions, both as to plan and elevation, vary hardly at all from those of the Parthenon, the plan measured along the base of the columns being 104 feet by 225 in length; and the height of the order—that of the columns and entablature—45 feet. The south or front pediment is filled in with a magnificent composition of sculpture by Schwanthaler—at least executed by him after Rauch's designs—consisting of fifteen statues, the centre one of colossal, the others of heroic size, symbolizing Germania and the Germanic States.

The figures of the north pediment, which are entirely by Schwanthaler, are the same in number, and represent the victory of the Cherusci over the Romans.

Such being the lavish and magnificent display of sculpture within the pediments, the omission of all decoration of that kind in the metopes of the entablature may be deemed not only a departure from the scrupulous fidelity to the prototype observed in every other respect, but to be also somewhat at variance with the extraordinary pomp of sculpture in the two parts of the exterior just de-



scribed. We are of opinion, however, that the omission did not arise from want of due consideration; on the contrary, out of the consideration that, owing to the peculiar position of the edifice, sculptures in the metopes would have been a waste of labour and art, for, except just at the north end, they could not have been seen sufficiently distinctly, since they would have been much too far off when viewed from the nearest point below, and too much foreshortened when the spectator has ascended so high, and approached so near the building, that he could otherwise examine them.

The ascent up to the building would be rather a fatiguing one, were it not so arranged as to be full of the most picturesque variety, and that of a very peculiar kind, incapable of being described by the pencil, otherwise than by a series of views from the terraces, at different levels, and looking in different directions; nor could even such drawings give the effect of looking immediately down from one terrace or flight of steps to another.

Having once more mentioned the terraces, we may now explain what has not yet been noticed, namely, that the door shown, or rather indicated, on the principal terrace, is a bronze one, opening to a vaulted passage on a gently inclined plane, which conducts into a spacious souterrain, or crypt, beneath the Walhalla, called the "Hall of Expectation," and which is intended to serve as a repository for busts of eminent living characters, intended to be formally deposited in the Walhalla after their decease.

If thus far we have been rather prolix and also devious in our description—not, we hope, very tediously so—we can afford to be much more concise in regard to the interior, not because it is by any means a less tempting subject for our pen, but because that part was spoken of at some length in our former article on the Walhalla; and because, taken together with that preceding description, the view of the interior now given renders further explanation unnecessary; and for further observa-

tions we have left ourselves no room, for were we once to begin, we might not stop in a hurry, consequently there would be danger of our architectural wisdom being all expunged again. We will, therefore, now stop at once, with this for our concluding remark, that the Walhalla will henceforth form a prominent point in architectural history and topography. It is one of those monuments of Art which obtain specific notice. This has already been bestowed upon the Walhalla, if in not any other similar English publication, in the "Penny Cyclopædia," where it is said of it, "No other edifice of modern times is so intensely Grecian, or so highly elaborated as a monument of Art. A truly monumental fabric it certainly is, being so constructed that it may be pronounced imperishable; as such, therefore, it will hand down the memory of its royal founder, and of its architect, to a distant posterity, which, along with the names of Pericles and Phidias, will place those of Ludwig of Bavaria and Leo von Klenze."

### THE COLOSSAL BAVARIA.

In Bavaria one great enterprise—we might say triumph—of Art succeeds to another without intermission. What adds to the astonishment thus excited is, that many of these achievements are not only upon an unusually great monumental scale, and of truly monumental character in their execution, but also of a class little encouraged elsewhere by the utilitarian spirit of the age, which postpones considerations of Art to those of immediate and obvious serviceableness,—a sort of prudence obvious enough and exceedingly common-sensible, but which must not look for any extraordinary encomium. *Cui bono* wisdom may sneer at *Walhallas* and *Colossal Bavarias*, and call them mere costly toys in comparison with docks, and canals, and railways; and no doubt the latter have a far more intelligible value than the others, one, indeed, so little likely to be overlooked or disregarded, that it is on that very account desirable to have something to put into the opposite scale, and preserve a due equipoise between the conflicting interests and influences of utilitarianism and Art.

The colossal figure we are now noticing is of even greater magnitude than the one of Arminius, by Bandel, described at page 192 of our last volume, it being about eight feet higher, or fifty feet (English) including the plinth of the statue. The design or model proceeded from Schwanthaler, but the statue itself has been executed by Stiglmaier, the celebrated bronze founder, of whom it was the last as well as the greatest labour; and it so happened that the final operations of the process of casting (which had been intrusted to his son) took place on the very day of the artist's death, who, before he expired, had the satisfaction of learning that what had been the labour of many years was crowned with success.

This gigantic statue has been cast in six or seven pieces, and will be put up in the Theresien-wiese, or park, near Munich, in the centre of a building, or rather a court, enclosed by open porticos formed by double ranges of columns of the Doric order; and corresponding with the number of columns will be a series of busts above. In the interior of the statue—which is, of course, hollow—there will be practised a winding iron staircase, to allow visitors to ascend quite into the head of the figure, where, by means of openings left for that purpose between some of the locks of the hair, they will be able to command a view of the surrounding country.

Our engraving of the statue—which has been kindly and generously lent to us by the editor of "the *Magasin Pittoresque*"—affords a just idea of its form and character; but none of its amazing height. This must be left to the imagination of the reader.



Can we dismiss this subject without offering a tribute of admiration to the really GREAT Sovereign by whose munificence these stupendous works have been produced—a Sovereign who has elevated a small, poor, and hitherto insignificant state to an intellectual rank foremost among the kingdoms of Europe? Who shall foretell what high places his subjects are destined to occupy hereafter? If there be any truth in the creed that knowledge is power, and that the best and surest foundation of virtue is the cultivation of the mind, the people of Bavaria (who count by thousands where other nations count by tens of thousands,) will become of mighty moment in the future affairs of Europe.

All honour to a Monarch who has rightly directed his own energies, wisely employed the resources of his kingdom, and given an example to "his peers," throughout Europe, out of which cannot fail to arise immense advantages to civilization.

May we not say that already they are producing their beneficial effects—working their way, and calling up imitators not alone upon the Continent, but in this island—always the last to learn that wealth has nobler duties and loftier aims than the mere creation, or satisfaction, of animal wants? Who shall say how far we are indebted for "a Royal Commission" to the lessons taught in the schools of Munich? If we trace recent events to their primary source, we shrewdly suspect we should find the originator of our "Prize Cartoons" to be no other than Louis King of Bavaria.

All honour, then, to this truly great Sovereign! Honour not alone from the Professors of Art—of every one of whom he is, indirectly, the munificent patron: honour from the men of letters—honour from the men of science—honour from all who desire the elevation of humankind above "the brutes which perish!"

Peace has enabled monarchs to cultivate the Arts of Peace. The French have a King who is advancing and establishing the true glory of France; Prussia has an enlightened monarch, who is seeking fame among gentler scenery than war fields. Even in the degenerate states of Italy there are tokens of regeneration; and our own estimable Prince is himself an artist and loves the Arts.

Let it please Providence to avert war from Europe for the next fifty years, and Art will have a wonderful triumph, before the nineteenth century has become a part of the future! Happily there is now little danger of war with its brutalizing calamities—for Captain Plume has given way to Captain Pen—and the cherished motto of the age is

"CEDUNT ARMA TOGÆ."



## THE LIVING ARTISTS OF EUROPE.

No. IV.—HORACE VERNET.\*



THREE generations of the family of Vernet have rendered the name famous in the annals of the French school. They were originally from Avignon, in which city was born Joseph Vernet, the grandfather of the subject of this notice, and the first of the three celebrated men, each of whom, in his time, has so identified himself with the progress of Art. The father of Joseph Vernet was a landscape painter, by whom it is said there exist in the department of Vaucluse creditable examples of talent. Marine painting was the department of Art in which Joseph Vernet excelled, and in this he surpassed all the French artists of his time. His son, Carle Vernet, acquired an extensive reputation from his historical pictures and battle-pieces; this last is the father of the yet more famous Vernet of our own epoch.

Jean Emile Horace Vernet was born in Paris on the 30th of June, 1789, in the Louvre, in which palace both his father and grandfather occupied apartments. Born at a period when education was little cared for in France, he was abandoned almost entirely to the guidance of his own natural inclinations, which, in default of that kind of instruction adapted for children of his age, turned his undivided attention to Art; he exhibited, therefore, very early a capacity for drawing—crayons and pencils were his first toys, and his practice with these he soon began to aid with a knowledge of anatomy and perspective. His first instructions in drawing he received from his father, and he afterwards worked some time in the *atelier* of M. Vincent, a painter of some celebrity under the Consulate.

The first money received by Horace Vernet, in the exercise of his profession, was while he was yet in childhood: in boyhood he was an independent member of the art. At the age of eleven years he made a drawing of a tulip for Madame de Perigord, for which she paid him *twenty-four sous*; and at the age of thirteen he had commissions inasmuch as to be in a condition to support himself. One of his earliest efforts was the vignette which, according to the taste of the times, headed the card of invitation to the imperial hunting parties, which was of such merit that an engraver of considerable reputation—Duplessis Bertaut—did not hesitate to pronounce it worthy of his own burin.

Commissions began to flow in upon the young Vernet—drawings at six francs, and pictures at

twenty. He worked principally for the *Journal des Modes*, for which he became the acknowledged draughtsman; and it was, perhaps, from his experience in this department of Art that he acquired that power in caricature with which he even now amuses his intimate friends, and often at their own cost.

Carle Vernet, who had gained the travelling pension, wished that his son should win the same distinction; but Horace failed in competition for this honour, as he had already done upon every occasion hitherto of his disputing the academic palm. The taste for classic history and mythology prevailed at this time in its full force in France, and Horace Vernet was among the first of the French artists who saw that the Greeks and Romans had already had their day, and to understand that he was one of those who were assisting at a grand crisis in Art, in conjunction with a grand crisis in history, and that the particular period would claim for itself those great men who should signalize themselves amid the turmoil of their times. Moved by a natural inclination for a military life, and having served some time in the ranks of the French army, he was an enthusiastic admirer of Napoleon; it is not, therefore, surprising that he should have early devoted himself to the celebration of the achievements of the French armies and their adored chief; and, although his power is universal, it is yet in this kind of composition in which we find it most emphatically pronounced.

In order to check a strong inclination for a military career, he was induced by his father to marry at an early age; thus, at twenty, he took upon himself the cares of a household, for which, as his family was rich only in reputation, his exertions were now taxed to provide; hence, to those habits of industry, seconded by his marvellous facility of execution, he is indebted for the reputation of being the most prolific artist that ever existed, having, up to the present time, made more than 1200 drawings, nearly 100 portraits, all of important persons, and at least 300 pictures, many of which are large and complex compositions.

He exhibited for the first time in 1809, since which period he has unremittingly laboured in the execution of a series of works so well known as to require no description, although, even for a perfect list of these, a more lengthened biography than this would be called for. Of a few of the most popular of these works the subjects are,—‘The Entrance of the French Army into Breslaw,’ ‘The Barrière de Clichy,’ the Battles of Jemappes, Valmy, Eylau, Montmirail, Hanau, Fontenoy, Jena, Wagram, Friedland; ‘The Dog of the Regiment,’ ‘The Wounded Trumpeter,’ ‘Joseph Vernet lashed to the Mast of a Vessel, and sketching a Storm,’ ‘Mazeppa,’ ‘The Confession of a Brigand,’ ‘Judith,’ ‘Raffaello at the Vatican,’ a wood-engraving of which appears in this number; &c.

The reproduction at Versailles of the compositions in the Hall of Constantine is by Horace Vernet; and he has been recently commissioned by the King to execute a representation of the capture of the Smala of Abd-el-Kader, a picture which will occupy a surface of canvas measuring 66 feet by 16.

In 1814 he was enrolled in the Legion of Honour for the active part which he had taken in the defence of Paris; and in 1825 he was promoted to the grade of officer by Charles X.; and in 1842 he was appointed commander of the order by the present King of the French, a distinction at which he, of all the French School of Art, has alone arrived. In 1826 he was elected a member of the Institute, where, in the class of the Fine Arts, he took his place by the side of his father, who long before him had been similarly placed in the old Academy of Painting.

In August, 1828, Horace Vernet was appointed Director of the French Academy at Rome, an office which he filled until the 1st of January, 1839; and at no other period has this school been so ably conducted, and never have the labours of the pensioned student been in every respect so profitable as under the direction of this distinguished painter, whose extraordinary diligence and singular power of execution exercised a most salutary influence even on the most indolent. The saloons of the Academy became at this time the rendezvous of the most distinguished travellers of all nations who were led to visit the Eternal City; and those particularly from the native country of

the artist cherish vivid and warm remembrance of the manner in which the honours of the Villa Medici were done by Madame Vernet and her accomplished daughter, now Madame Paul Delaroche.

During his residence at Rome, M. Vernet sent as a present to Charles X. an admirable portrait of Pope Pius VIII., which is ranked among the best productions of its author, and now occupies a place in the Museum at Versailles. The King, being charmed with this act of graceful homage, caused the secretary of the embassy at Rome to be charged to ascertain what return on the part of the King would be most grateful and flattering to the artist; and to learn particularly whether the title of baron would be acceptable to him. The office of discovering his feelings in this latter respect fell to the lot of one of his particular friends, to whom he replied—“The name of Vernet for a painter seems to me sufficiently good without any honorary title; the name has shot forth from the crowd, and, in my opinion, the title of baron would again obscure it; but if his Majesty (as you assure me he is) be disposed to accord me that which would afford me the greatest pleasure, say that I pray his Majesty to grant the distinction of the Legion of Honour to M. Dumont, a sculptor, and one of our *pensionnaires*, who has just executed a group of the highest merit.”

Vernet was not made a baron, nor did Dumont upon that occasion receive the cross, although he has since acquired that honour, and even been also enrolled a member of the Institute.

When the revolution of 1830 broke out, the whole of the French legation at Rome retired to Naples, where the Ambassador had already been for some time; and thus the Director of the Academy was left at Rome alone, the only French functionary that remained there, in which position of affairs M. Vernet was nominated the diplomatic representative of France at the Holy See—a signal distinction for an artist—with full powers to treat directly with the Papal Government, and amid circumstances of great difficulty. He acquitted himself, however, with such firmness and judgment as to gain the entire and unqualified approbation of the French Government; the expression of which was conveyed to him in a letter written by M. Guizot, then Minister of the Interior.

The manner in which this great artist relaxes from his professional labours is by travel; and during these periods of diversion he has visited many distant countries, as Egypt, Syria, and Algeria, as well as having travelled through all the European states, and having been presented to almost all the sovereigns who have lived in his time. This accomplished painter possesses an assemblage of endowments with which few men have been gifted, or at least, being so, have turned to such account. His conversation is light, most agreeable, and full of anecdote, and, under apparent inattention, he conceals a deep and penetrating observation. His memory is singularly retentive of facts, forms, and localities, inasmuch that he can describe with exactitude, and after a lapse of years, a place which he may have seen but once; and so entirely has he reduced this wonderful force of memory to professional purposes that he can paint the portrait of a person with whom he may have passed an hour in conversation. His reading is confined almost to the Bible: it was the scriptures that first inspired him with the desire of visiting the East; and with respect to his travels in the Holy Land, after close and elaborate research and observation, he declares his conviction that the habits and costume of the Arabs of the present day are, with little change, the same as they were in the days of the patriarchs. As regards the long catalogue of his works, this is to be explained by reference to his treming imagination and happy adaptation of subject-matter, rapidity of execution, earnestness of purpose, and uninterrupted good health. Albeit his works are so numerous, and of character so diverse, he cannot anywhere be charged with imitation—it is sufficiently evident in all that the inspiration is from actual nature, or has its source in his own vivid imagery—and this is the more apparent that in his works there is no self-repetition. Observation and study of nature are considered by him two grand principles of excellence. As Professor of the School of Fine Arts, his instructions are considered by the students more serviceable than those

\* This portrait was drawn on the wood by M. Goupil, M. Vernet's companion during his latest tour in the East. The materials for our memoir have been furnished to us by one of the nearest and most intimate friends of the great painter.

of any of the other eleven professors. It is not the classes alone of this admirable institution that profit by the instructions of M. Vernet; nor is it merely to his own countrymen that they are confined; for he receives in his own *atelier*, with the utmost kindness and amenity, students of all nations, to whom he offers freely his valuable counsel and best advice. With respect to the measure and the reward of his labours, of these he never thinks in comparison; for the picture which he intends as a work of love, or a simple gift, he elaborates as highly as that for which he receives a princely reward.

Like all men of superior genius, M. Vernet has his ardent admirers and determined detractors; but the test of time and the public voice are of infinitely more weight than such a complexity of praise and censure. Thirty years of success, and an ever-increasing popularity, have placed Horace Vernet in the highest rank of the profession of Art—a position awarded to him first by the mass of his countrymen, and acknowledged by the rest of Europe.

The works of no artist are more extensively known, or more eminently popular, than those of

M. Vernet, because in the commonest human incidents he sees pictures; and gives, accordingly, a version of them which comes at once home to the heart. Horace Vernet has been the first to break decidedly away from the dull classic formality of the French School, and to exhibit to its members the real fingering of the chords of the social affections. The engraving we here present is after a large plate—the last engraving from his works—'Raffaello at the Vatican,' or, 'The School of Raffaele'; and which we describe in another part of our paper.



THOS ARMSTRONG



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WINDSOR CASTLE:

SPECIMEN OF THE ILLUSTRATIONS TO "THE PROGRESSES OF HER MAJESTY AND PRINCE ALBERT, IN 1843."  
PRESENTED WITH THE "ART UNION" MONTHLY JOURNAL.





## WINDSOR CASTLE

—the only worthy residence of the British Sovereign, has been pictured a thousand times—yet not too often. It has been made familiar to all classes of the Queen's subjects, who take—as they ought to do—especial delight in examining a structure of which the Nation may be justly proud. We avail ourselves of the opportunity supplied to us by the publisher of a popular work\* once more to direct attention to the ever-interesting topic, by submitting to the reader two prints descriptive of "the Castle"—the fame of which has endured for centuries, and may be characterized as imperishable. The two wood engravings here given form, however, but a fiftieth part of the collection gathered into the volume from which we have borrowed them; and to this volume it is our duty to make more distinct reference.

It may be regarded as one of the signs of the times—and that a most gratifying one; for it describes and illustrates the several "Progresses" of the Queen and her Royal Consort to the mansions of some of her Peers, and her voyages to visit two of the Continental Sovereigns. The theme, then, is one not alone of deep interest but of high importance; inasmuch as the details here given, thus explained, are contributions to history—upon which the future historian may draw largely; for their accuracy will be tested by contemporary critics, and the whole of the "facts" are so minutely recorded, that enough—and to spare—will be supplied out of which to form a long chapter of Queen Victoria's reign. Let those who think we over-rate the matter, call to mind the extreme avidity

with which the Antiquary searches out every bit that may give knowledge concerning the "progresses" of the sixteenth century—how thoroughly dusty cupboards and musty papers have been ransacked, to ascertain at whose houses the Virgin Queen stayed when on her progress through Kent, or Suffolk, or Norfolk, or in counties more remote from court. What a treasure would such a book as this be, if it told us all we do so long to know, of Queen Elizabeth as well as Queen Victoria! We by no means object to the bits of small talk, and miniature chit-chat about the thousand things said or done by royalty upon the road to mansions of loyal subjects, or which happened when located under the roofs of loving peers. Oh, for a like reporter of the tiny gossips or the idle doings of the worthies who followed "Good Queen Bess"—unbending from state affairs, and devoted awhile to the cause of pleasure!

The book is, therefore, a pleasant book and a useful book; and amply deserves the popularity we understand it to have obtained.

It is full of wood-engravings. The number of pages (in royal quarto) is 120, while of woodcuts there are no fewer than 100; and yet the volume, neatly and tastefully done up, may be purchased for 12s. It would, however, have been utterly impossible to produce it at so low a rate but that several of the prints have previously appeared in the "Pictorial Times," where they were of course scattered through the records of many weeks, and consequently were comparatively lost for any valuable purpose. They are of varied merit, as works of art; but all of them seem reasonably and sufficiently accurate copies of facts, as regard not only places of celebrity in our own island, but those abroad, to which her Majesty paid visits. Such "progresses" will be no doubt frequent; Ireland is destined to be thus made—and that ere long—a subject for the pencil. The country is marvelously rich in scenery and character.

We trust such works may be of annual occurrence; and that they may continue to be issued at so cheap a rate as to furnish "the mass" with pictorial memoranda of places concerning which they hear continually. Old Windsor, Chatsworth, Tamworth, Haddon, Belvoir, mansions of our English nobles, or of men ennobled by genius and virtue; the colleges of Cambridge, the manufactories of Birmingham; to say nothing of the towns of Belgium, and the seaports of France—renowned of old, but rebrought to memory by the recent visits of the Sea-Queen.

## THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

### TENTH EXHIBITION.

This Society opened its tenth Exhibition on Monday, April 22nd; and opened it under cheering auspices, for on the previous Friday his Royal Highness the Prince Albert, and his Majesty the King of the Belgians, had visited the Gallery, and made some purchases—some for themselves and some for the Queen. The circumstance is important, as indicating an attentive eye to the wellbeing of the excellent Society—a Society that has improved with singular rapidity; which now, indeed, ranks scarcely second to an Institution "old enough to be its mother," and which promises to become of very high moment in the history of Art in the nineteenth century. The present Exhibition, although presenting no very remarkable work of absorbing interest, either in subject or execution, bears ample evidence of that which is far more satisfactory—a general improvement in the Society, a more careful study and more masterly execution in the works of nearly all the members. Our time and space

are both so limited at a late period of the month, that we think it due to the Society to postpone the hasty notice it must have received, if we printed our criticism with the present number.

Moreover, in our next, we shall be enabled to make the subject more complete, by devoting the EXTRA PART, not to the Royal Academy Exhibition alone, but to the Exhibitions of both the Societies of Painters in Water Colours.

### INSTITUTE OF THE FINE ARTS.

We understand the present Council of this Society to consist of the following artists:—

Messrs. A. W. Elmore, F. Bacon, R. W. Buss, R. Rothwell, A. Clint, L. Haghe, E. Duncan, J. Fahey, J. Franklin, F. Danby, A.R.A., F. Y. Hurlstone, J. J. Jenkins, P. Park, B. R. Faulkner, J. B. Pyne, E. V. Ripplingill, A. J. Woolmer, H. Warren, G. R. Ward, T. F. Heaphy, J. Inskipp, Y. Mitchell, G. Dodgson, and W. Finden.

It is possible that this list may not be strictly correct; inasmuch as when it was forwarded to us "two or three resignations were expected." The Institute met on the 27th of March, in the room of the Society of Arts; when Mr. P. Park read a paper recommending the adoption, by the Royal Commission, of certain bassi-relievi commemorative of the "History of the Anglo-Norman;" and Mr. Templeton another, on the advantage of introducing pictures into churches. The names of several foreign artists were announced as having consented to become honorary, or corresponding, members of the Institute. The chair was taken by Emerson Tennent, Esq., M.P., who opened the proceedings of the evening with an apt and eloquent address. It was stated that several new members had joined the Society.

\* We may take this opportunity of stating that we were misinformed in mentioning the name of Sir W. J. Newton as one of the former Council of the Institute. He was never even a member of the Society; a circumstance which, we confess, we lament; inasmuch as the co-operation of so esteemed and respected a gentleman, and so admirable and justly-popular an artist, would have much aided a society which, to say the least, does seem to require the sanction of men of station, character, and experience in the Arts, so to elevate its position that it may be practically useful to the cause which, we cannot doubt, every individual member has at heart. If the Institute could but obtain—and is really anxious to obtain—the cordial support of the leading members of the profession, its onward course would be certain. Under existing circumstances, we greatly fear that the result of the experiment will be little beneficial to the Arts.

\* The "Progresses of her Majesty Queen Victoria and his Royal Highness Prince Albert, in France, Belgium, and England," with one hundred engravings. London: published by William Frederick Wakeman, Bolt-court, Fleet-street.



## VARIETIES.

**THE BRITISH INSTITUTION.**—It is with exceeding pleasure we announce that at a meeting of the Directors, held on the 4th of April, a resolution was passed (we believe unanimously), "That no picture previously exhibited in London shall be admissible into the Exhibition of the Institution." This determination will be expressed in the Catalogue of the "Works of Old Masters" when published. The distinguished individual who communicated to us the welcome intelligence (on the day the circumstance occurred) added that which could not fail to gratify us—a passage we take the liberty to quote:—"It is only right you should be the first to be informed of this resolution—you who, having steadily exposed the abuse, may justly take credit to yourself for having mainly contributed to effect the remedy." We rejoice to find—and of this we have had convincing evidence—that our out-speaking was not taken amiss. It is, indeed, only the commencement of a reformed system, and very far from being all that may be, and ought to be; but we may safely accept this change as an assurance that other changes equally important will be introduced into the constitution and conduct of the British Institution. We know that other improvements are not only seriously contemplated, but almost resolved upon. Now that the attention of the Directors has been drawn to the matter, we cannot doubt that noblemen and gentlemen so every way deserving honour will no longer permit gross injustice to be perpetrated under their apparent sanction. In the name of British artists, generally, we beg to thank the Directors of the British Institution for an act that restores confidence, and promises benefit not alone to those whom the Institution was established to serve, but to the Institution itself,—which we venture to assert has by this simple resolution been pushed back from the verge of ruin.

**MR. SEGUIER,** the brother of the late Keeper, has been appointed to the office of "Keeper of the British Institution." Of this gentleman we know nothing; he is, we believe, a skilful and experienced picture-cleaner, and we have no doubt, a person of unquestioned respectability, who, being personally known to the majority of the Directors, has had their confidence, and consequently their interest—by which the appointment has been made. We cannot but regret, however, on many grounds, that it was not conferred upon an artist; the more especially as we believe it was sought for by one artist eminently qualified to discharge the onerous and important duties attached to it.\* The vacancy being filled up, it is, however, useless to protest against it; nor, indeed, do we by any means feel disposed to do so. We trust that Mr. Seguer is fully impressed with the nature of the difficulties by which he is surrounded, and that he will meet them with a firm determination that they shall be encountered to be, as far as possible, overcome. His excellent brother was, it is certain, a gentleman of very kindly and generous nature—one who was utterly incapable of committing an act of deliberate injustice; but it is equally notorious that he gave very little care to the arrangement of the Exhibition, leaving almost, if not wholly, to the one or two thoughtless or prejudiced Director-busy-bodies, who were pleased to appoint themselves the "Sir Oracles" of the Institution, the management and arrangement of the annual picture-show within the walls. This evil we trust his successor will be bold enough, faithful enough, honest enough, and wise enough to avoid. If he is content to be the mere tool of Mr. This or Mr. That, he will degrade himself, dishonour the Directors, injure British Art, and ruin the British Institution.

**THE ROYAL ACADEMY.**—The Exhibition will,

\* There was a rumour that Mr. Uwins, R.A., was a candidate for the appointment. It was, however, without the slightest foundation.

we presume, as usual, open on Monday next. The opinion seems to be universal, among those who have had opportunities of obtaining knowledge, that it will be in every respect excellent; few or none of our leading artists will be absentees; and it is understood that our more celebrated painters and sculptors have this year "done their utmost," not alone to uphold, but to augment the reputation of British Art. With a view to accord something like justice to the subject, and to bring under notice the major part of the works which demand it, we shall, as we did last year, issue an extra number of the ART-UNION, the whole of which shall be devoted to a criticism on the pictures contained in "the Exhibition."

**THE FRESCOS IN BUCKINGHAM GARDENS.**—The eight frescoes are not yet completed. Mr. Rastlake has, however, we understand, finished his; that which Mr. Landseer has undertaken to produce is not yet commenced; and the one executed by Mr. Etty is, as we anticipated, to be replaced by another by the same hand; it will be, we trust, more worthy of the artist; less worthy it cannot be.

**RICHARD DADD.**—The future destiny of this unhappy young man would appear to be still uncertain. The late assizes have passed over and he was not put upon his trial. We imagine he will not now be sent for, until the Judges again go circuit, when there can be little doubt he will be tried at Maidstone. A letter was a short time ago received by his family from the governor of the *maison sanitaire* in which he is confined, apprising them that a communication had been received from the Minister of the Interior demanding to know if his health was such as to justify his removal to England—a question which was replied to in the affirmative. The letter of the governor proceeded to state that, although he seemed to relish and enjoy the food (other and better than that allowed in the establishment) which his friends had ordered to be supplied him, he took no notice whatever of the pencils, colours, and canvas they had sent him; retaining, it would appear, no sort of memory of his former pursuits, and never giving the slightest indication of a desire to produce a picture. His employment all day is to stand in the courtyard, with upturned eyes gazing at the sun, which he calls his father. "In short," adds the governor, a humane man of science and skill, "his mind is an utter and irreclaimable blank." Poor fellow! the long and dark catalogue of human miseries does not contain a case so mournful—of genius extinguished in a manner so very terrible!

**IMPORTED PICTURES.**—The number of pictures imported into Great Britain from the several states of the Continent, during the year 1843, was 10,338; less by about 20 per cent., we rejoice to say, than during the years 1840, 1841, and 1842. Still 10,000 is an enormous quantity, considering that only about one in one hundred is anything better than a vile daub or a gross forgery—produced for the avowed purpose of cheating "John Bull"; who is very often taken in by the importers with his eyes open, and full information as to the trick of which he is to be made the victim.

**THE COLLECTION OF R. VERNON, ESQ.**—We have authority to announce that it is Mr. Vernon's intention to open his house for the reception of company to view his collection of pictures, on the 13th of the present month, and to continue to do so on Monday and Thursday (between the hours of twelve and four) in every week, until the 12th of August following. We are permitted to add that Mr. Vernon has extended to us the privilege of presenting cards of admission to such of our subscribers as may desire to enjoy the richest and rarest treat supplied by the metropolis. Here, indeed, and here only, can a just estimate be formed of the strength of British artists. Elsewhere, exist many evils and disadvantages which prevent a proper appreciation

of their merit. Seen amid the glare, the throng, and the crowd of a public exhibition room, the best pictures are too frequently the least effective; and more than half their value is lost when mixed up with efforts of a meaner order. The collection of Mr. Vernon contains paintings by all our artists of merit. There is not a single painter of rank who is absent from these walls; but this is an object that, it may be supposed, wealth can at all times attain. More than this, however:—although every room is literally crowded, there is not, in the whole "gathering," a single inferior work—not one that we would willingly see away. In a word, it is an assemblage of the best paintings of the best British masters—British only!—selected, not at sales, or by watching an "over supply in the market," but directly—in all cases, from the easel, to the advantage, as well as the honour, of the artist. Here, then, are the choicest productions of Wilkie, Turner, Eastlake, Macdonald, Uwins, Stanfield, Leslie, Landseer, Roberts, Callcott, Collins, Mulready, Hilton, Etty—in short, of all our truly good and great British painters—as we have said, the best works of their best time. Take "the pick and choose" from a dozen exhibitions of the Royal Academy, hang them up all together in one gallery, and still you shall be far, very far, from obtaining a collection so perfect.

**DISINTERESTED GOODNESS.**—It is pleasant to record an act of disinterested goodness. A young sculptor, Mr. —, produced his first marble bust, which he sent with mingled hope and anxiety to the Exhibition of the Royal Academy. In conveying it through the streets, by some unfortunate accident, it fell, and was totally destroyed. This might have been utter ruin to the artist; his dismay, at thus finding his prospects blighted, can be better imagined than described. The fact was, of course, known to Williamson, the Porter of the Royal Academy. Acting with the delicacy of an innate gentleman, without giving the sculptor the smallest notion of what he was about, he stated the circumstances to several artists, and very soon raised a sum which enabled the sculptor to procure another block of marble, and to obtain the necessary aid. The Royal Academy, generously seconding the views of their excellent servant, have reserved a place for the expected bust, which in all probability will be finished before "the first Monday in May."

**THE GRAPHIC SOCIETY.**—The meeting of the members of the Graphic Society, on Wednesday, the 10th inst., was not marked by an abundance of visitors. On the tables, however, there was a more than usual store of contributions towards the evening's recreation, in the way of illustrated books and other works of Art. Among these were a large drawing by Mr. Frank Stone, some designs by Mr. John Hayter, and several of the drawings from the eleven prize cartoons, by the Messrs. Linnell. The "Sketches in Venice," by Mr. Lake Price, were very numerous, many highly interesting and full of talent. The gorgeous interiors of the palaces of this once proud city have obtained a most faithful chronicler in Mr. Lake Price.

**THORWALDSEN.**—We little thought, when about three months ago writing a life of this admirable artist, that the world was so soon to lose him. His funeral took place on the 30th of March, at Copenhagen; and it was honoured as, perhaps, that of a subject never was before. The King, in deep mourning, received the body at the entrance of the church; and the Crown Prince, as President of the Academy of Fine Arts, at the head of its members, followed by the royal Princes and the principal officers of state, walked after the hearse. Troops, processions of the different guilds and orders of citizens, and a concourse of thousands, formed the train of this fine national ceremony. And all this homage was rendered to the memory of a peasant's son, a native of the wildest and most northern region of Europe, whose only mansion was a studio, whose only



implement of fortune and fame was a chisel, and whose early life was a struggle with hard penury. The streets were lined with troops as at a royal funeral; the Queen and Princesses attended the service in the church; orations were made by the principal artists and others where the body had lain in state; anthems were performed in the room adorned with his works; and, when the ceremony was at an end, the King headed the subscription for a monument on a magnificent scale by the regal subscription of 25,000 dollars. The records of the ceremony read like an eloquent passage of romance; it is glorious, indeed to see genius treated thus,—to see the nobility, whose patent is signed by the Omnipotent, receive due honour from those whose stations are but accidents. The Arts have lost one of their brightest ornaments. A truly great man has been laid in the grave, but his "works" live after him. Thorwaldsen can never die.

THE WOOD-ENGRAVERS have again memorialised the Government School of Design, with a view to the abolition of that branch in which females are taught the art of drawing and engraving on wood. We believe the memorial was not worded with very great care to courtesy; the Council, however, returned a dignified reply, declining to recognise the spirit of monopoly thus sought to be established. The School, therefore, proceeds, and, we understand, in a manner most encouraging and satisfactory. We regret exceedingly that so numerous and respected a class of artists should have taken so injudicious and illiberal a step. Whatever arguments they have used for the suppression of the School would apply with at least equal force to any other branch of instruction taught under the sanction of Government. But, in this case, there are circumstances which render the attempt to destroy the system especially odious. It is a grievous truth that, in this country, women can scarcely find any occupation that is not menial, and does not imply a loss of caste. True enough, the earnings by wood-cutting may be miserable pittance; but it may be laboured for by ladies who will not lose their positions in society; which they must do in many of the situations opened to them. Besides, small as the remuneration is, it yields better pay than working for bazaars,—at rates of about three halfpence an hour,—an employment to which, we know, many young ladies well born, delicately nurtured, and expensively educated have been compelled to submit, toiling for bare life from sunrise till long after the sun has set; and this allusion reminds us that we have some remarks to offer concerning

THE GOVERNESSES' INSTITUTION.—Our space is so largely drawn upon this month, that we are again compelled to postpone our remarks upon one of the most interesting and important topics that could give employment to the pen. The first anniversary dinner took place on Saturday, the 20th of April, the Duke of Cambridge presiding, when upwards of £1000 was collected. There are so many of our readers to whom this matter "comes home," that we consider it our duty to enter into more minute particulars than we can this month do.

THE LITERARY FUND.—We refer our readers to an advertisement announcing that the anniversary dinner of this admirable Institution will take place on Wednesday, the 8th of May—the Marquis of Northampton in the chair.

THE ARTISTS' GENERAL BENEVOLENT INSTITUTION.—We shall take an early opportunity of entering somewhat fully into the merits of this Institution, the anniversary of which was held at the Freemasons' Tavern, the 30th March.

MONS. COUDER, a French artist of high and merited repute, is at present in London; his object here being to paint portraits of our British Queen and her Royal Consort, with several of their suite, for a gallery at Eu, in commemoration of their visit to Louis Philippe, by whom the artist is "commissioned." The King of the French is a truly magnificent patron of the Arts

—whose patronage is always genial, encouraging, and fertilizing, and never oppressive. Oh! for more such monarchs in Europe—sovereigns who do not forget the rank that may be derived from genius—the veritable glory that may be achieved by mind; but who know that the best fame, the surest immortality which even a great King can obtain, is that which he secures when he renders due justice, fitting respect, and wise homage to intellectual greatness.

THE ART-UNION PRIZE.—The premium of sixty guineas, offered by the Art-Union of London for "a series of designs," has been awarded to Mr. Rimer—a very young artist, we understand, who selected the subject of "the Castle of Indolence." There were about thirty competitors; but the merits of the designs were not considered such as to justify the award of any lesser premiums, as was done last year. And we believe, on the whole, the Committee were not satisfied with the efforts submitted to them—that, indeed, they would have given no prize, but that their advertisement pledged them to it, without any reservation. This is to be lamented; inasmuch as the result of the second experiment must be very discouraging to the Committee, who were so fully contented with the issue of the first.

THE LATE MR. HOFLAND.—Mr. Foster, the auctioneer, will, on the 8th of May, sell by auction several pictures and sketches of this admirable and lamented artist: one of the few British landscape-painters whose place will not be soon supplied. The opportunity will no doubt be coveted by those amateurs whose collections contain no specimen of his genius; for it is not too much to say that any collection of modern British Art must be incomplete without one. Among the works to be disposed of are several of Mr. Hofland's best (a reference to our advertising columns will give them in detail); inasmuch as his circumstances were never unprosperous, he did not part with any picture except under agreeable circumstances; among those he has left are therefore several which he regarded with especial favour as the choicest examples of his graceful and powerful pencil.

A SECRETARY FOR THE ART-UNION OF LONDON having been advertised for, it was replied to by, we believe, no fewer than 100 gentlemen—among whom were many of high abilities and even conspicuous rank. From the list three were selected; into whose testimonials a very minute and particular scrutiny was made. These three were put to the vote, and the choice fell on Mr. Watson—a gentleman who is, we understand, not only a scholar (having taken first honours at Cambridge, where he was senior wrangler), conversant with several of the living languages, but also is a practical man of business, fully competent to the management of large and intricate accounts. We have no doubt that this gentleman will be in all respects a valuable acquisition to the Society, and take the liberty to suggest that, at the very outset of his engagement, he may be so employed as to be mainly instrumental in the future prosperity, not to say existence, of the Institution. This appointment will be of immense advantage to the honorary secretaries, who have laboured far more "for love" than we imagine any other men would have laboured "for money," and who merit the eternal gratitude of all who think "the Art-Union of London" is rendering national as well as individual service.

THE PRINCE ALBERT.—We understand it is the intention of his Royal Highness Prince Albert to honour the members of the Royal Academy, by dining with them on Saturday.

THE ANNIVERSARY DINNER of the Artists' Benevolent Fund is fixed for Saturday, May the 11th—Lord Palmerston in the chair.

A FRESKO BY GAGNEBAUER, painted at Rome about fourteen years ago, is at present deposited at Gwyder House, where any artist may examine it upon application.

## HERR SANG.

Our suspicions concerning the motive for "naturalizing" this Bavarian botch were by no means groundless. He has not, indeed, been engaged to "decorate" our British House of Parliament; but—will our readers credit a fact so disgraceful—he has actually been hired to "ornament" that British structure which, in rank, will be for centuries second only to the Assembly-house of the Imperial Legislature.

HERR SANG IS ENGAGED TO PAINT THE DECORATIVE WORK OF THE ROYAL EXCHANGE!

We lack words to express our thorough disgust at the perpetration of so scandalous a job—a job which we do not hesitate to characterize as the most degrading to a country—and scandalous to the persons intrusted with the power so to degrade it—that the annals of any age can supply.

In the name of common honesty, are we to be for ever the scorn of all other nations—because we can do nothing that is entirely high-minded, disinterested, and altogether good?—because a mean and selfish policy, a private and personal interest, or it may be "an itching palm," operates to mar every great work undertaken in this country.

"The slime of the serpent is over it all!"

Who and what this Herr—we beg his pardon, "Mister," by act of Parliament six weeks old—Sang is, any one may tell who will take the trouble to visit the exhibition in King-street, St. James's, or examine a "lot" of his wretched absurdities at the Travellers' Club: a more entirely miserable dauber of the very worst class of the very worst German school was never imported into England. We should shame to place an English artist beside him as a competitor: he is a mere "house-decorator," not good enough for Mr. Morant or Mr. Simpson, who have each a dozen journeymen who would think it (and it would be so) a gross insult to be placed upon a par with this stainer of walls.

Yet this man has succeeded in "getting the start" of all our English artists, and has been engaged to execute a work—such as once a century, perhaps, holds out a prospect of fame and fortune to the painter happy enough to be intrusted with the task.

We little thought—when reading his quack advertisement for decorating houses, by self and pupils—that the advertiser was on the eve of quoting, as a sample of his "skill," one of the first and most famous buildings of the modern world.

But if the "artist" who has been hired is in all senses of the word "unworthy," what shall we say of the Committee by whom he has been hired to do the "job?" The Committee!

Who and what is this Mr. Lambert Jones—of that Committee the Chairman?—Who and what are his colleagues? Mr. Lambert Jones is, we believe, a house-agent, and was a house-painter; a practical man of business, much "looked up to" in the City because of his skill in "figures,"—that is to say, the numeration table; like Michael Cassio, he is a "great arithmetician," and being so, has been constituted the City oracle of taste. Well, he has degraded London; made its citizens the laughing-stock of Europe; and exhibited unquestionable proof that it is in the power of one fool to do more mischief than a thousand wise men can remedy in a century.

Is it too late to prevent this wretched and wicked blunder? Have the merchants of London no voice in such a matter? Can nothing be done to avert from the greatest city of the world so grievous an affliction—a shame so eternal? Must "the place where merchants most do congregate" be a lasting monument of gross ignorance, utter indifference to national honour, and total recklessness of the commonest principles of public honesty?

If it be true (as we have just been informed) that this "Mister" Sang has been engaged to paint at Oxford, by no less a man than Mr. Cockerell, one of our leading architects, there will be a still stronger reason why we should search out the source of an influence disgraceful to all concerned. If Mr. Cockerell has lent himself to a "job," he will supply another motive for its exposure.

[It is stated in the "Literary Gazette" of the 27th ult., that a sum of £8000 has been arranged to be distributed to Behnes, Joseph, Watson ("we believe," Carew), and Lough. The same senseless ignorance which makes Mr. Sang a decorator has induced a selection that omits Bailey, McDowell, Campbell, and half a score of others. But to this topic we shall recur.]



## ART IN THE PROVINCES.

## EDINBURGH ASSOCIATIONS FOR PROMOTING THE FINE ARTS.

THE Art-Union of Scotland drew its prizes on the 30th of March last. The report read on the occasion exhibited a considerable falling off in the amount of subscriptions as compared with last year,\* and, in accordance with a diminished income, the Committee was constrained to circumscribe the sum set apart for the purchase of works of Art. The highest prize on this occasion was limited to £50, while the lowest reached no higher than £5; and of prizes at this latter sum a ridiculously large number was distributed. The idea of offering encouragement to Art, properly so called, by expending sums of £5 each, is so preposterous as to require no comment. At the meeting, an important, if not indeed a fatal, resolution was brought forward by a Mr. Shaw, a member of the Committee, which had for its object to abolish the distribution of engravings among the subscribers. The proposal, in a modified form, was unanimously adopted by the meeting, which, in its adoption, took the surest means in its power to seal the fate of the Institution. The carrying of Mr. Shaw's proposal was the more remarkable and unaccountable from the fact that the report, which they had just immediately before unanimously approved of, laid peculiar stress upon the beneficial effects experienced by the Art-Union from the general approbation of the engravings issued by the body, and in a particular manner dwelt upon the slight outlay which had been found indispensable in the publication of their present plate as a cause of the falling off in subscriptions.

If the "Art-Union" has been involved in a series of silly absurdities and annoying circumstances, the "Association for the Promotion of the Fine Arts" has lost none of the jobbing policy for which its committee has frequently been upheld to public obloquy. Instances of favouritism, which it would be difficult to match, have often been exposed in their application of the funds intrusted to their management by the subscribers. They have this year nevertheless gone rather more unscrupulously in the face of decency, in, at least, one instance, than is usual even with them. In the Exhibition of the Scottish Academy this year there is a picture, marked 318 in the catalogue, painted by the son of a baronet, which having acquired an unenviable notoriety in consequence of the painter's father having delivered himself of a considerable quantity of senile rage at the place assigned to his son's production by the hanging committee, involved himself in such a correspondence with the Scottish Academy as will make his ears tingle at its recollection during the most of his life. In the course of this somewhat singular correspondence, the Academy delivers its opinion on this wonderful work after the following fashion:—"The Academy feels itself compelled to state its conviction that the only fault, if any, imputable to the Council, was the somewhat undesirable arrangement which, in the first instance, they were induced to acquiesce in, from a desire to save Sir Thomas and his son from personal disappointment." The picture itself is unworthy of one moment's consideration; but it is unquestionably a matter for severe reprobation against the Council that such a work should ever have been allowed a place on the walls; yet this vile daub has been purchased by the Committee of the Association for no conjecturable motive other than as a means of soothing the irritated vanity of the painter, and the overweening ill temper and rebuked ill breeding of the father. Has the Committee of the Association, then, in addition to its recognised duties, assumed also the function of administering balm to the wounds of self-inflicted ridicule? Generous resolution if they have!

**EXHIBITION AT SOUTHAMPTON.**—It gives us pleasure to state that an Exhibition is about to be opened at Southampton, in the Gallery there belonging to Mr. Buchan. The room is 35 feet by 25, and, we understand, well circumstanced for light, &c., being in every way calculated to exhibit pictures advantageously. It was built for the purpose, indeed, by the father of the present proprietor, who so used it from 1827 up to the year 1839, when the great increase of Provincial Exhibitions so abridged his supply of contributions that he was induced to relinquish it. Circumstances, however, have changed since then. There is now a railway from London to Southampton, bringing it within four hours' distance of London; it is the great high road to France, and, moreover, a very fashionable watering-place, in the immediate neighbourhood of which the Queen is about to make her summer residence. It seems, therefore, absolutely necessary that there should be a public collection of pictures in a place so auspiciously situated.

**MANCHESTER EXHIBITION.**—We are glad to learn, from accounts that have reached us, that the Exhibition of the present year in this important town is likely to be a favourable one, promises of support from a great number of artists having already been given. We must not forget to draw the attention of artists to the advertisement in our present number, wherein it will be found that the time of forwarding pictures from London is now fast approaching.

\* The total sum of subscriptions amounted to £1206; out of which, after deducting the necessary expenses, and providing for payment of the engraving for distribution next year, £541 were apportioned as prizes.

## REVIEWS.

**THE SCHOOL OF RAFFAELLE.** Painted by HORACE VERNET. Engraved by JAZET. Publishers, GOUPEL and VISEKT, Paris; HERING and REMINGTON, London.

This engraving will at once be recognised as from the famous picture of Horace Vernet, which hangs in one of the salons of the Luxembourg, among the works of living French painters. It has never, we believe, been engraved until recently. The plate, in mezzotint by Jazet, is now in course of publication by Messrs. Hering and Remington, 133, Regent-street, and cannot, we think, fail to have an extensive sale, since among lovers of Art the work must be as popular in England as in France. The composition of this work is clearly after the manner of some of the earlier masters, as for instance Paul Veronese, who composed with the aid of architecture, placing some of his groups and figures apart from the main incident, in galleries, at windows, &c. The anecdote, forming the nucleus of the subject, is related of Raffaele and Michel Angelo; and the scene of the incident here given, as the steps of the Vatican, is highly favourable to effective composition. Raffaele himself, surrounded by his pupils, is correcting the drawing of one of them—an open-air study, perhaps an allusion to this effect, so often met with in the great master's works. The features are modified from the portrait painted by himself, and hanging among those of the painters in the Palazzo Vecchio at Florence. He is here older than in the portrait of which we speak, which is painted in the manner he acquired from Perugino. Those composing the group of which Raffaele is the centre, we may suppose to be Giulio Romano, Gianfrancesco Penni, Perino del Vaga, Giovanni da Udine, and Polidoro da Caravaggio, or Il Garofalo. Above, on the right, is the excellent old Da Vinci, easily recognisable from his portrait at Florence. The remarkable figure low down on the left of the picture is Michel Angelo carrying before him the famous anatomical figure, and the key of the room in which he has been painting—so jealous was he of any one seeing his works while they were in progress. Above are seen the Pope and Bramante; the other figures make up the composition as models and accessories; the female figure seated in the centre for a Madonna is after the daughter of M. Vernet—she is now Madame Delaroche. The particular incident upon which the artist dwells arose out of the excessive jealousy of Michel Angelo, who seeing Raffaele continually surrounded by a numerous train of followers, observed to him in terms to this effect, "You move about, like a general in the midst of his officers;" to which the other replied, "And you alone—and like an executioner." Michel Angelo worked very much alone, but Raffaele employed at all times a great number of artists, whom he at once assisted and instructed; he never appeared at court without being attended by more than fifty painters, all of high merit, who accompanied him from respect and admiration of his surpassing genius. To those whom he employed he gave occupation on works suited to the ability of each. Some, having acquired what information they deemed necessary, returned respectively to their native cities; others remained with him till his death, and even after that event still continued to reside at Rome. The architect Bramante we may suppose to be the figure who is explaining to the Pope the plan which he holds in his hand. It was under the tuition of Bramante that Raffaele studied the remains of ancient architecture for six years, in which he became so thoroughly versed that, after the death of his uncle, he was judged worthy to succeed him in superintending the building of St. Peter's. The feeling on the part of Michel Angelo, which prompted the observation that fell from him, is very generally known; but perhaps not so commonly understood as to exclude it from brief notice here. The famous Florentine was not satisfied with a second place in the estimation of the world—*non fu ben contento de'secondi onori*—but called in assistance to support him in his *foible*, which was colour, and thus determined to dispute the highest honours. His method was to prepare his designs with great care, and then employ Fra Sebastiano to colour them, thus hoping that these productions would excel

the pictures of Raffaele as well in colour as in drawing.

**THE MARIES AT THE TOMB.** Painted by VERT. Published by BUDDEUS, Dusseldorf; and HERING and REMINGTON, London.

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"We can recommend the Inks of Baylis and Co. as being of superior character, having used them some length of time for fine work, as well as for machine printing. Among the journals that have been worked with them may be enumerated—The Illustrated London News, Britannia, Spectator, Nonconformist, Lancet, &c.; also the present number of the ART-UNION.

"PALMER and CRAYTON,  
10, CRANE-COURT, Fleet-street."

"Little Pulteney-street, Feb. 23, 1844.

"GENTLEMEN,—I have used your Ink for more than twelve months for printing Woodcuts at the Machine, and consider it the best for that purpose that I have yet met with.—I am,

"Gentlemen, your obedient servant,

"CHARLES RAYNELL."

"Sherbourne-lane, Feb. 26, 1844.

"GENTLEMEN,—I have much pleasure in stating that, after having tried all the fine Inks manufactured for Woodcut printing, I find yours to be the best. In depth of colour it is superior to all; while, in freedom of working and facility of drying, it is not exceeded by any ink offered to the trade.—I remain,

"Gentlemen, your obedient servant,

"JOSEPH RICKERT."

"Black Horse-court, Fleet-street, Feb. 1844.

"GENTLEMEN,—I have much pleasure in bearing testimony to the good qualities of your Ink, which has been used for some time by me. I find it well calculated for Woodcuts, as it works free from picks, is an excellent black, and dries quickly.—I remain,

"Gentlemen, your obedient servant,

"S. M. HILL."

"17, North Audley-street, Feb. 1844.

"GENTLEMEN,—I have now used your Ink for nearly two years, and have found it everything I could wish. The Woodcut Ink, more especially, I consider a decided boon to the printer, its colour being so good that it requires but a very little to be used on the roller, thereby preventing the cuts clogging; whilst its drying qualities are much superior to any I have heretofore used.—I am,

"Gentlemen, your obedient servant,

"Messrs. Baylis and Co."

"W. STILES."

Orders, addressed to the Manufactory, OLD MONTAGUE-STREET, WHITECHAPEL, London, will meet with prompt attention.

## THE GOVERNESSES' BENEVOLENT INSTITUTION.

ENROLLED UNDER 10 GEORGE IV., Cap. 56.

UNDER THE PATRONAGE OF

Her Majesty Queen Adelaide.  
H.R.H. the Duke of Cambridge.  
H.R.H. the Duchess of Gloucester.  
H.R.H. the Duchess of Cambridge.  
H.R.H. the Hereditary Grand Duchess of Mecklenburgh-Strelitz.

TREASURER.

Benjamin Bond Cabbell, Esq., F.R.S.

BANKERS.

Sir C. Scott and Co., 1, Cavendish-square; and Messrs. Strahan and Co., Temple Bar.

HONORARY SECRETARY.

Rev. David Laing, M.A., F.R.S., 1, Cambridge-terrace, Regent's-park.

ASSISTANT SECRETARY.

Mr. C. W. Klugh, at the Office, 32, Sackville-street.

THE GOVERNESSES' BENEVOLENT INSTITUTION has three objects in view:—

1. TO AFFORD ASSISTANCE, PRIVATELY AND DELICATELY, THROUGH THE LADIES' COMMITTEE, TO BRITISH GOVERNESSES IN TEMPORARY DISTRESS.

To prevent misconception, the Committee think it better to remind the public that Governesses cannot, as a body, be *provident*, in the usual acceptance of the word; i. e., they cannot provide for their own declining years. Each individual, as she undertakes the office, knows what its trials are; but she has, *almost universally*, no choice of action. Death, or misfortune, has thrown upon her the maintenance of one, sometimes of both parents; with mostly the additional care of younger brothers and sisters. By the time that the aged parent has been watched into the grave, and the apothecary and the undertaker paid; by the time that the younger sister has been fitted for the same duties—her premium as an articulated pupil, or the finishing master's expensive lessons, paid by the governess-sister; by the time that the brother has left school—where the governess-sister kept him—and can support himself without that home which the governess-sister supplied; mid-age is attained—care and anxiety are beginning to show the effects of years, and medical advice, and long necessary intervals of mental rest, consume the funds which should prepare for age.

Of all this, however, the employer may know nothing. The same high feeling which makes the daughter devote herself to the support of her beloved parent, or the sister work cheerfully for those whom the dying parent bequeathed to her care, will make her silent respecting her generous labour of love.

And shall we call this "improvidence"? Shall she, who has "provided" for the comfort in old age of her widowed mother or her father, paralytic, imbecile, insane—shall she, who has by self-sacrifice placed her sisters and brothers in the path of independence, and thus "provided" for their future prosperity—shall she be told that she ought first to have provided for herself? It is the peculiar character of Christianity to care for others rather than ourselves: shall it be a crime in the Governess, that this is usually the very character of her life?

#### ANNUITY FUND.

2. TO ACCUMULATE A FUND, FROM THE INTEREST OF WHICH FREE ANNUITIES MAY BE GRANTED TO GOVERNESSES IN THEIR OLD AGE.

It is necessary that a capital should be raised, from the interest of which Annuities may be given; as to profess to grant Annuities from annual subscriptions—from a fluctuating income, which any change of public opinion, or accidental circumstances, might destroy—would be to risk disappointment to the aged annuitants at (perhaps) the most painful and inconvenient time. One Annuity has been founded by the purchase of £500 Consols in the names of Trustees; and the Election to this First Annuity of £15 will take place on the 9th May, 1844. The Candidates (who must be approved by the Committee) are required to be Governesses above 50 years of age, unmarried, or widows. Subscribers will be entitled to one vote for each donation of five guineas and for each annual subscription of half-a-guinea, not in arrear.

#### PROVIDENT FUND.

3. TO ASSIST GOVERNESSES IN SECURING ANNUITIES FOR THEMSELVES, ON GOVERNMENT SECURITY, BY THEIR OWN PAYMENTS.

Benefit societies, such as those formed by the working classes, cannot be arranged for those who work with the mind; and thus the Institution can, at present, only assist the provident Governess by relieving her of all trouble, for which her occupations leave her small time; and by paying the necessary expenses attendant upon contracting for an Annuity. The Committee hope, however, that the public will enable them to do more than this.

Subscriptions and Donations will be thankfully received by the Treasurer; by Sir C. Scott and Co., 1, Cavendish-square; by Messrs. Strahan and Co., Temple-bar; by Messrs. Drummond and Co., Charing-cross; by Messrs. Williams, Deacon, and Co., Birchington; by Messrs. Hatchard and Son, 187, Piccadilly; by Messrs. Nabst and Co., 21, Berners-street; by the Collector; and by the Rev. D. Laing, M.A., F.R.S., Honorary Secretary, 1, Cambridge-terrace, Regent's-park; and by Mr. C. W. Klugh, Assistant Secretary, at the Office, 32, Sackville-street.

## THE YORKSHIRE FIRE and LIFE INSURANCE COMPANY. Established at York, 1824, and Empowered by Act of Parliament.

Capital, £500,000.

PATRONS.

The Archbishop of York  
The Marquis of Londonderry  
Earl Fitzwilliam  
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The Earl of Zetland  
The Earl of Yarborough  
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Hon. E. R. Petre  
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Robert Denison, Esq.  
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P. Saltmarsh, Esq.  
Marmaduke Wyvill, Esq.

Actuary and Secretary—Mr. W. L. NEWMAN, York.  
London Agent for the Life Department—Mr. EDWARD HENWOOD, 46, Watling-street.

The attention of the Public is requested to the terms of this Company for LIFE INSURANCES, and especially for FEMALE LIVES.

Extract from the Table of Premiums for Insuring £100.

Age next birth-day.	Male.	Female.
10	£1 7 6	£1 5 4
20	2 5 0	1 19 9
30	4 1 9	3 13 3
40	10 0 4	9 7 6
50		15 12 10

Fire Insurances are also effected by this Company, on the most moderate terms. Favouring Stock Insured without the Average Clause.

Prospectuses with the Rates of Premium and every information may be had at the Head Office in York, or of any of the Agents.

Agents are wanted in those Towns where no appointments have been made.

## GREAT BRITAIN MUTUAL LIFE ASSURANCE SOCIETY,

14, WATERLOO-PLACE, LONDON.

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William Morley, Esq., Deputy Chairman.

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PHYSICIAN.

John Clendinning, M.D., 16, Wimpole-street.

SOLICITOR—Walter Pridemore, Esq., Goldsmiths'-hall.

BANKERS—Union Bank of London.

#### ADVANTAGES OF THIS INSTITUTION.

The whole of the Profits divided ANNUALLY among the Holders of Policies on which five Annual Premiums shall have been paid.

Credit given for half the amount of the first five Annual Premiums, by which means Assurances may be effected and Loans for short periods secured with the least possible present outlay, and, after payment of the Arrears, the Policy-holder will become entitled to participate in the entire profit of this Institution, precisely in the same manner as if he had paid the whole amount of his Premiums in advance, in the usual way.

Thus, for example, a person in the 25th year of his age, instead of paying £2 6s. per annum for an Assurance of £100, would be required to pay £1 3s. only during the first five years, when, on payment of the Arrears of Premium, amounting to £5 15s., his share of the Profits would be such as to reduce his future Annual Premiums to a very little more than the half Premium of £1 3s. originally paid by him. The GREAT BRITAIN is the only Mutual Assurance Society in which this very great accommodation is given to the Assured.

Credit allowed for the whole of the first five Annual Premiums, on satisfactory security being given for the payment of the same at the expiration of five years.

Transfers of Policies effected and registered (without charge) at the Office.

Claims on Policies not subject to be litigated or disputed, except with the sanction, in each case, of a General Meeting of the Assured, to be specially convened on the occasion.

Holders of Policies of £1000 entitled (after payment of five Annual Premiums) to attend and vote at all General Meetings of the Assured, who will have the superintendence and control of the funds and affairs of the Society.

Full particulars are detailed in the Prospectus, which, with every requisite information, may be obtained by application to

A. B. IRVINE, Managing Director.



# LONDON, EDINBURGH, and DUBLIN LIFE ASSURANCE COMPANY, 3, Charlotte-row, Mansion-house, and 55, Chancery- lane, London.

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BENJAMIN IFILL, Esq., Deputy Chairman.  
Alexander Anderson, Esq. James Hartley, Esq.  
John Atkins, Esq. John M'Guffie, Esq.  
James Bidden, Esq. John Maclean Lee, Esq.  
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## AUDITORS.

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Medical Adviser—Marshall Hall, M.D., F.R.S., L. & E.  
Secretary—John Emerson, Esq.

Solicitors—Messrs. Palmer, Francis, and Palmer.

THIS IS THE ONLY COMPANY who are bound by their deed of constitution not to dispute any policy unless they can prove that it was obtained by fraudulent misrepresentation; the great aim and object having been to render Life Policies COMPLETE SECURITIES and NEGOTIABLE DOCUMENTS, which shall owe their value to the certainty of the contracts upon which they are founded, and be independent of the liberality or caprice of those who shall be in the management of the affairs of the Company when the claims arise; and for this purpose the Company have, by a clause in their deed of constitution, hesitatingly deprived themselves of the power of objecting to any policy, unless they undertake to prove that it was obtained from them by fraudulent misrepresentation. The regulations common to all other Life Companies, which make the validity of assurance contracts dependent upon the perfect correctness of the many statements required from a proposer for a Life Policy, and which have given rise to almost all the questions which have been argued in the courts, and to many extraordinary compromises, are thus entirely abrogated; and nothing but fraud, proved to have been committed against them, can vitiate a policy granted by this Company.

THIS IS THE ONLY COMPANY who give to the assured, on the mutual principle, the whole of the mutual accumulations, and also guarantee the sums assured.

THIS IS THE ONLY COMPANY who bind themselves to pay the sums in the policies, although the debts for which they were effected shall have been liquidated before the claims arise.

THIS IS ALMOST THE ONLY COMPANY who grant in favour of creditors whole world policies, whereby the debt is secured, although the debtor should go beyond the limits of Europe.

The premiums, calculated according to the Carlisle Tables, are lower than usual upon young lives, where participation in the profits is not required; and for short assurances, which, at the option of the assured, may be continued for life, the rates are as low as a due regard to complete security will permit.

## TRIENNIAL ASCENDING SCALE TO ASSURE £100.

Age.	First 3 Years.	Second 3 Years.	Third 3 Years.	Fourth 3 Years.	Remainder of Life.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
25	1 3 7	1 9 9	1 16 11	2 4 1	2 11 3
30	1 9 9	1 19 6	2 9 3	2 19 0	3 8 9
35	2 1 0	2 14 10	3 8 8	4 2 6	4 16 4
40	3 11 1	4 10 9	5 10 5	6 10 1	7 9 9
45	4 8 11	5 17 4	7 5 9	8 14 2	10 2 7

BY THE HALF-PREMIUM PLAN only one-half of the first seven years' premium is required, the other half being payable at the convenience of the assured; thus allowing a Policy to be continued for seven years at one-half of the usual rate, or to be dropped at one-half of the usual rate, and entitling the assured, seven years hence, when loss of health may prevent him from effecting a new Assurance, to continue a Policy at a rate of premium applicable to an age seven years younger. The Half-Premium Plan of Assurance, as practised by this Company, thus enables persons to retain to their own use the one-half of the premiums for the first seven years, at 25 per cent. interest. Thus, suppose the ordinary premium for an assurance of £500 to be £10, the first payment by the half-premium plan will be five guineas, being the one-half of the £10, and interest for the retained half; and, if death should occur in the first year, the sum of £500 would be paid less the £5 retained. The assured may thus have the use for the first year of £5; for the second, of £10; and so on till the end of the seventh year, when the retained sum, amounting to £35, may either be repaid, or retained at 25 per cent. interest until death, when the £35 would be subtracted from the £500 then payable by the Company.

## TO ASSURE £100 ON HALF-PREMIUM SYSTEM:—

Age.	£ s. d.	Age.	£ s. d.	Age.	£ s. d.
15	0 16 1	30	1 3 6	45	2 3 9
20	0 18 0	40	1 11 5	50	2 12 5
25	1 0 7	45	1 16 6		

Prospectuses and schedules are forwarded to applicants, free of expense, by the Manager and Agents.

At ROBERTSON, Manager.

## DISEASED AND HEALTHY LIVES ASSURED.

# MEDICAL. INVALID. AND GENERAL LIFE OFFICE, 25, Pall Mall, London.

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STANDING COUNSEL—John Shapter, Esq., Lin-  
coln's-Inn.

BANKERS—Messrs. C. Hopkinson and Co., Regent-  
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SOLICITORS—Messrs. Richardson and Smith, 28,  
Golden-square.

DEPARTMENT OF MEDICAL STATISTICS—William  
Farr, Esq., General Register Office.

ACTUARY—F. G. P. Nisison Esq.

This Office is provided with very accurately con-  
structed tables, by which it can assure unsound lives  
on equitable terms.

Similar tables enable the Society to grant increased  
annuities on unsound lives, the amount varying with  
the particular disease.

Members of consumptive families assured at equita-  
ble rates.

Healthy lives are assured on lower terms than at  
most other offices.

The first Life Assurance Society commenced business  
in 1703, and the principles of life contingencies, under-  
stood at that time to a very limited extent only, have  
repeatedly undergone important changes and improve-  
ments; but till the establishment of this Society in  
1841 no attempt had ever been made to assure the lives  
of persons who suffer from disease.

The science of statistics has only within a recent pe-  
riod been successfully applied to the duration and mor-  
tality of disease, and hence tables on the probability of  
these results could not have been formed; and it would  
evidently have been unsafe and hazardous for any So-  
ciety to have undertaken the risk of assuring the lives  
of persons afflicted with any particular malady. The  
statistical information, however, now collected, and in  
possession of this office, is of so great an extent as  
fully to warrant the extension of life assurance to such  
cases, and in fact to place the application of life as-  
surance on diseased lives on a more secure basis than  
even that on healthy lives.

It is hoped that while kept clearly in view that this  
Society, in common with other offices, will assure the  
lives of healthy persons, it is as yet the only one estab-  
lished to assure the lives of persons labouring under  
disease; and to this latter feature particular attention  
is directed.

In the first place, because it opens a larger field for  
business than all other offices can have unitedly; in the  
second place, because that branch of assurance must,  
from its own nature, be less hazardous, and its prin-  
ciples rest on a more permanent foundation.

These are two highly important facts, and we shall  
enter into an explanation of each; and first as to the  
prevalence of disease.

The period of life most important to an assurance  
office is that between 15—50 years of age, and in the  
following remarks we refer exclusively to this period  
of life.

It will be found that the deaths in the metropolis for  
the two years preceding 1842 were from all causes  
30,518; and from consumption alone, 10,688: showing  
that more than one third of the total deaths in that  
period of life takes place from the prevalence of a single  
disease; and if the same inquiry were instituted with  
respect to the existence of other diseases, such as  
asthma, dropsy, diseases of the head, heart, &c., it  
would be found that more than one-half of the whole  
population would, on medical examination, be refused  
admission into an assurance-office. If the inquiry be  
carried to the principal towns in England, like facts  
are elicited. In Birmingham, Liverpool, and Man-  
chester, the deaths from all causes per annum are about  
5023, while those from consumption are 1988, forming  
considerably more than one-third of the whole. The  
same thing will be found to hold good in the large  
towns in Scotland, in six of which the deaths in a given  
period, from all causes, amounted to 23,078, those from  
consumption alone to 6359, and from six important  
diseases 9734; in the latter case forming more than 42  
per cent. of the deaths from all causes. On reference  
to the returns from the city of Glasgow for 1836—40 it

will be found that the deaths in that period, from all  
causes, were 14,107, from consumption 4087, and a list  
of five diseases 6423, being more than 45 per cent. of  
the deaths from all causes.

The diseases here alluded to are such as exist in  
general in a chronic form, frequently for many years  
prior to death, but which, on a strict medical examina-  
tion, would effectually exclude the persons so affected  
from the benefits of life assurance; and, since it thus  
appears that a majority of the population is included  
in this class, the value and importance of the new fea-  
ture of this Society cannot fail to be justly appreciated.

The second point to be explained is the fact that there  
is much less risk in assuring diseased lives. This is a  
feature of paramount and vital importance to the inter-  
ests of this Society, and deserves to be considered.

The real risk incurred in all assurance transactions  
consists in the chance to which an office is liable of ex-  
periencing a different degree of mortality from that  
expected by the tables on which its calculations are  
founded. This difference is termed the fluctuation of  
mortality, and will be found to be much less among  
diseased lives than over the general population, and  
among selected lives.

The deaths from consumption in the metropolis per  
annum are sufficiently near the annual number which  
takes place in Glasgow, from all causes, to admit of a  
comparison; and by reducing the matter to figures it is  
found that while the fluctuation per annum in the latter  
case is as high as 45 per cent., in the former it is only  
9 per cent., or, in other words, the fluctuation of mor-  
tality in consumption was only one-fifth of the other;  
and in Manchester, Liverpool, and Birmingham, even  
with the disadvantage of smaller numbers, the fluctua-  
tion does not exceed 3 per cent., showing a remarkable  
uniformity in the law which determines the mortality  
of this disease, and that it is more positive and absolute  
in its results than that which regulates the general po-  
pulation. Consumption has here been selected, not be-  
cause it was considered more favourable in its results,  
but simply on account of the larger numbers affording  
a more satisfactory proof of the question under con-  
sideration; but the same test has been applied to a great  
number of other diseases, and like results obtained.  
Among nine diseases in the metropolis, including  
asthma, dropsy, rheumatism, disease of the liver, of  
the heart, of the nervous system, &c., the fluctuation  
was only 74 per cent., and in five diseases in a different  
district the fluctuation was about 7 per cent., while  
among eleven in another locality, and even with small  
numbers, the fluctuation did not exceed 6.2 per cent.;  
and taking the principle towns in England, including  
Manchester, Liverpool, Birmingham, Leeds, Sheffield,  
&c., the fluctuation over eleven of the more important  
diseases was 6.4 per cent.

It is perhaps right to state that, in applying the test  
of fluctuation to disease, it has not been confined to one  
place or class of lives, but has been extended to the  
principal towns in England and Scotland, as well as to  
many rural districts in England, and included the ex-  
perience of one or two large societies of select lives.  
This has afforded an opportunity of judging of the ef-  
fects of locality and its sanitary condition on the dura-  
tion of life, and a remarkable fact has thus been de-  
veloped, viz., that the value of life generally is much  
greater in the country districts than in large cities;  
but that of those persons who suffer from disease the  
value of life is nearly the same. As an example of this,  
the expectation of the age of 30 in the country districts  
is 36.7 years; in cities (viz., Glasgow) 27.6 years—dif-  
ference 33 per cent. nearly; but take the case of persons  
of that age in whom the consumptive tendency is de-  
veloped, and who will ultimately die of consumption,  
and their expectation of life in the counties of Essex,  
Suffolk, and Norfolk will be found to be 14.5, in cities  
(Glasgow) 14.4, and in the Metropolis, Manchester,  
Birmingham, 13.9—difference .017 per cent. (or 1.37  
per cent.). It therefore appears, that while the difference  
between country and town life in the former case is  
about 33 per cent., that in the latter instance (consump-  
tion) the difference is almost nothing, and the results  
nearly uniform. The same thing holds good with some  
other diseases which have been investigated in this  
manner. This fact, although not generally understood,  
is only what might have been expected by a careful  
consideration of the conclusion formerly arrived at—  
that the fluctuation of the law of mortality in disease is  
confined within a very narrow limit, and consequently  
little influenced by external circumstances.

It hence appears that the fluctuation in the mortality  
of diseased lives is much less than among select lives  
and the population generally, and therefore the risk of  
assuring diseased lives must also be less.

To apply this conclusion to the affairs of an assurance  
office, it may be stated that, supposing the number of  
lives in a society, taking only select lives, was such that  
the table of mortality would indicate 100 deaths per  
annum, it would be necessary to have always sufficient  
funds at immediate command to meet 145 deaths; on  
the other hand, an office assuring only diseased lives,  
need not provide for more than 109 deaths per annum;  
that is to say, the risk of assuring diseased lives is, as  
that of average lives, as 9 to 45, or only one-fifth. This  
fact is highly important to the interests of this Society,  
and establishes, beyond doubt, the safety and correct-  
ness of the principles on which it is founded.

For further information, reference is made to the pro-  
spectuses and other published documents of this Society,  
which may be obtained on application at the Society's  
offices, from  
F. G. P. Nisison, Actuary.